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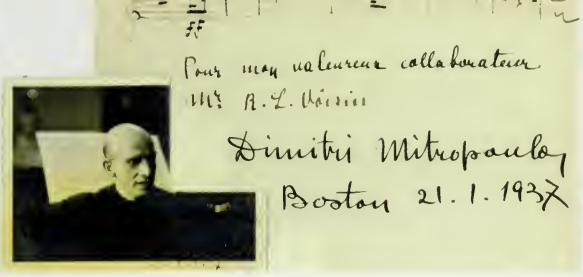

ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, continues to display the breadth and depth of the Archives' holdings, which document countless aspects of BSO history—music directors, players, instrument sections, guest conductors, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the Brooke Corridor (the orchestra-level Massachusetts Avenue corridor) focusing on the influence of the Germania Society on musical life in 19th-century Boston prior to the founding of the BSO
- also in the Brooke Corridor, a display case on the history of the BSO's clarinet section, featuring a recent gift to the BSO Archives of two clarinets owned by Viktor Polatschek, the BSO's principal clarinet from 1930 to 1948
- a pair of display cases, in the Huntington Avenue orchestra-level corridor adjacent to the O'Block/Kay Room, highlighting architectural features of Symphony Hall's ceiling and clerestory windows

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display in the Cabot-Cahners Room of autographs and memorabilia donated to the Archives by legendary trumpet player Roger Voisin, a BSO member from 1935 to 1973 and principal trumpet from 1950 to 1965
- in the first-balcony corridor, audience-right, near the stage, a recently acquired sculpture by Rose Shechet Miller of Erich Leinsdorf, the BSO's music director from 1962 to 1969
- also in the first-balcony corridor, audience-right, display cases documenting political events that took place in Symphony Hall, and in the first-balcony corridor, audience-left, documenting Duke Ellington's Symphony Hall appearances in the 1940s

TOP OF PAGE, LEFT TO RIGHT:

Serge Koussevitzky costumed as Joseph Haydn for a 1939 Pension Fund performance of the composer's "Farewell" Symphony (photo by John B. Sanromá)

A January 1937 autograph greeting, including a musical quote from Debussy's "La Mer," inscribed by guest conductor Dimitri Mitropoulos to BSO trumpet player Roger Voisin

Program for a January 1943 Symphony Hall appearance by Duke Ellington

KEITH LOCKHART

Michael J. Lutch

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops Conductor chair. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. During his eighteen-year tenure, he has conducted more than 1,500 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*—and also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 73 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and

special guests Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 37 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. He was music director of the Utah Symphony from 1998 to 2009, and led that orchestra in performances at the 2002 Olympic Games, as well as on its first European tour in two decades. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

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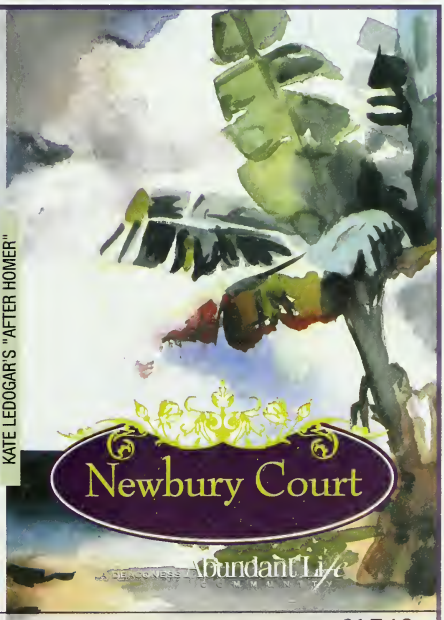

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JOHN WILLIAMS

In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Their latest collaboration, the critically acclaimed *Lincoln*, was released in late 2012. Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-eight Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-one

Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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ABOUT THE BOSTON POPS

Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. In 2010, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance

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A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top circle)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)
Keith Lockhart leading the Boston Pops Orchestra (left)
The header of a program from the first season of "Promenade Concerts" (bottom)

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SCENE AT THE "POP" CONCERT.

space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 48 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,500 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his nineteenth season as Boston Pops Conductor. In response to the ever-diversifying trends in

A newspaper account of the opening of the 1902 Boston Pops season (top)

John Williams served as Boston Pops Conductor for fourteen seasons and is now Laureate Conductor. (bottom)

music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 73 television shows, led 37 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

The focus of the 128th Boston Pops season is music for the movies, ranging from Hollywood's Golden Age to today's blockbusters. "Disney's Fantasia: Live in Concert" draws upon selections featured in the original groundbreaking 1940 Disney feature and in *Fantasia 2000*. Film clips from such recent family favorites as *Finding Nemo* and *Monsters, Inc.*, are showcased in "Pixar in Concert." Pops fans can submit their own choices for favorite movie themes to popsmoviemusic@bso.org, and the three selections garnering the most votes will be played during the season. Pops Laureate Conductor John Williams returns for "Film Night," this year leading music from his own Oscar-nominated score to Steven Spielberg's *Lincoln*. For the Pops' tribute to the late Marvin Hamlisch, vocalists Donna McKechnie, Jodi Benson, and Doug LaBrecque perform some of Mr. Hamlisch's most memorable tunes from both stage and screen. Matthew Morrison (*Glee*) and Megan Hilty (*Smash*)—Broadway performers who are also making their mark in television series—bring their considerable talents to the Symphony Hall stage. Broadway star and *Seinfeld* regular Jason Alexander returns as special guest for the annual "Presidents at Pops"

John Williams led a 1992 concert featuring father and daughter John and Bonnie Raitt. (top)
Bernadette Peters performing on Opening Night 2012 (bottom)

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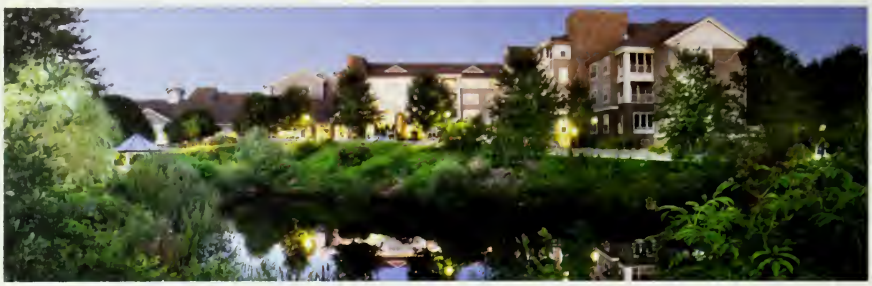

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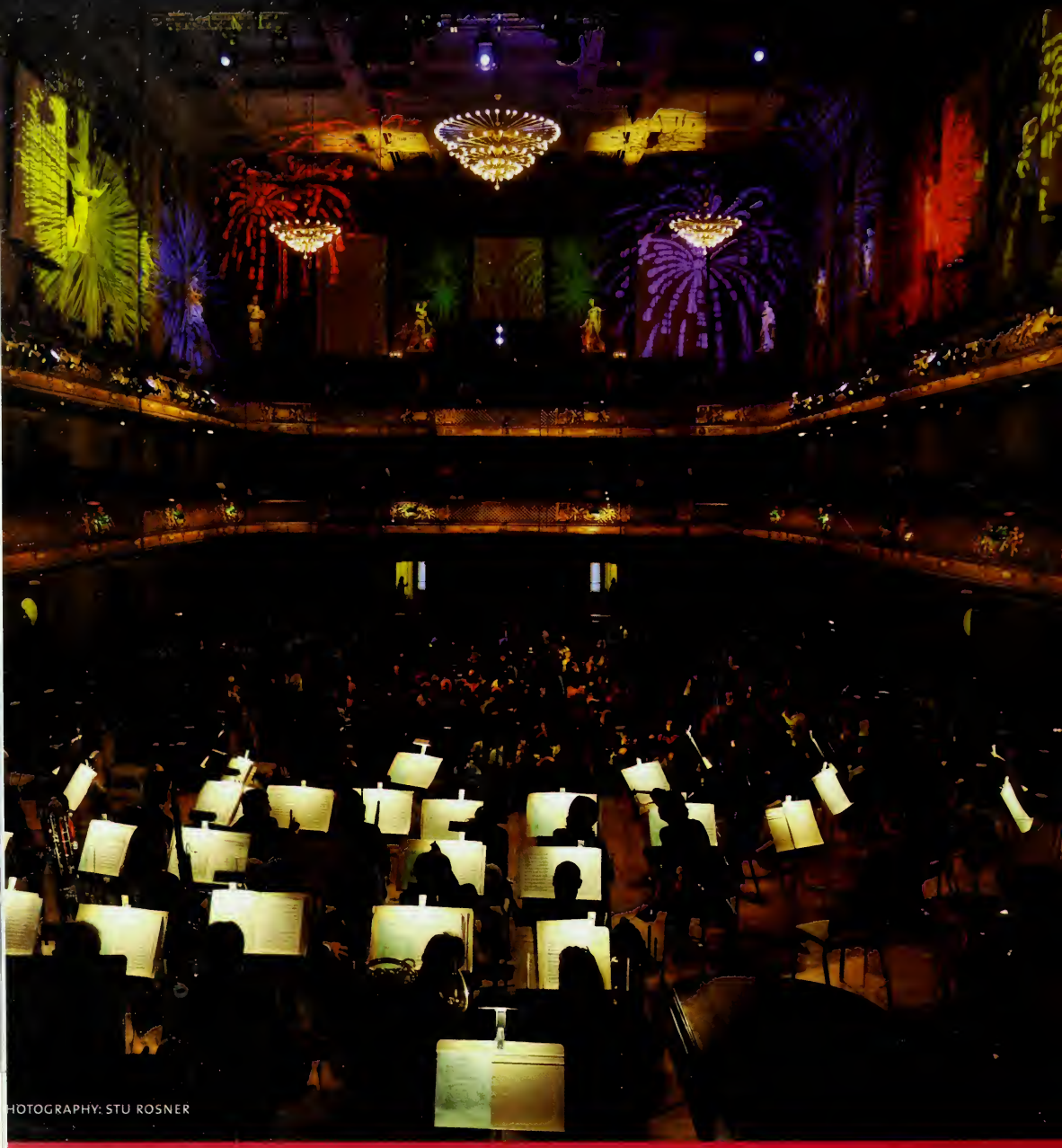
concert. Another television hit, *Mad Men*, is the inspiration for an early-'60s-themed program. Patrons at these concerts are encouraged to dress in period fashions, and anyone can submit family photos from that era to photoflashback@bso.org for possible inclusion in a Pops collage. As in every season, the Pops programs explore the remarkable richness and variety to be found in American music. Returning guest conductor Charles Floyd and the Boston Pops Gospel Choir join forces with Pastor Wintley Phipps for another rousing "Gospel Night." The sounds of country music bookend the season: Opening Night marks the return to the Pops stage of superstar Vince Gill and, to close the season, the Music City Hitmakers (Brett James, Hillary Lindsey, and Gordie Sampson) sing some of the many hits they have written for country music's hottest stars: "Jesus Take the Wheel" (Carrie Underwood), "Reality" (Kenny Chesney), and "Mr. Know It All" (Kelly Clarkson). They will also join the Tanglewood Festival Chorus to salute our troops with a new song, "Free," written especially for these performances. Keith Lockhart comments, "This season, the Boston Pops celebrates what is probably this country's most significant contribution to popular culture around the world—the movies. Our audiences have the opportunity to experience the thrill of hearing some of the most captivating and memorable movie scores performed live by the orchestra while the film itself is projected on the big onstage screen. In 2013 'America's Orchestra' also explores other musical genres that are considered all-American, including Gospel, Broadway, jazz, and country, all given that distinctive Pops touch."

Keith Lockhart has led more than 1,500 Boston Pops concerts in his eighteen-year tenure (top)
In 2012 Jennifer Hudson joined Keith Lockhart and the Boston Pops for the July Fourth concert on the Esplanade (bottom)

Bravo!

The Boston Pops applauds Fidelity Investments for its generous support of Opening Night at Pops and the 2013 Boston Pops Season.



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Wednesday evening, May 8, 2013, at 8

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OPENING NIGHT AT POPS

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Days of Wine and Roses, from *Days of Wine and Roses*	Mancini-Hayman
Under the Sea, from *The Little Mermaid*	Menken/Ashman-Hayman
Flying Theme from *E.T. (The Extra-Terrestrial)*	Williams
The Sorcerer's Apprentice	Dukas
The Pines of Rome	Respighi

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Presenting

VINCE GILL

John Hobbs, keyboards • David Hungate, bass • Jeff White, guitar
Billy Thomas, drums • Dawn Sears, vocals

Selections to be announced from the stage

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Thursday evening, May 9, 2013, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Twentieth Century Fox Fanfare	Newman
Overture to *Captain Blood*	Korngold
Main Title from *Gone With the Wind*	Steiner-Morley
Lawrence of Arabia	Jarre
Days of Wine and Roses, from *Days of Wine and Roses*	Mancini
Under the Sea, from *The Little Mermaid*	Menken/Ashman-Hayman
Unchained Melody, from *Ghost*	North/Zaret-Holdridge
Flying Theme from *E.T (The Extra-Terrestrial)*	Williams

INTERMISSION

DISNEY'S FANTASIA–LIVE IN CONCERT

Symphony No. 5, first movement*	Beethoven
Symphony No. 6, "Pastoral," third, fourth, and fifth movements°	Beethoven
The Sorcerer's Apprentice°*	Dukas
Rhapsody in Blue* MICHAEL CHERTOCK, piano	Gershwin
Pomp and Circumstance*	Elgar
The Pines of Rome*	Respighi

° from *Fantasia* (1940), * from *Fantasia 2000* (2000)
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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

THE BOSTON POPS ORCHESTRA

Friday evening, May 10, 2013, at 8

KEITH LOCKHART conducting

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Twentieth Century Fox Fanfare	Newman
Overture to *Captain Blood*	Korngold
Main Title from *Gone With the Wind*	Steiner-Morley
Lawrence of Arabia	Jarre
Days of Wine and Roses, from *Days of Wine and Roses*	Mancini
Under the Sea, from *The Little Mermaid*	Menken/Ashman-Hayman
Flying Theme from *E.T (The Extra-Terrestrial)*	Williams

INTERMISSION

DISNEY'S FANTASIA–LIVE IN CONCERT

Symphony No. 5, first movement*	Beethoven
Symphony No. 6, "Pastoral," third, fourth, and fifth movements°	Beethoven
The Sorcerer's Apprentice°*	Dukas
Rhapsody in Blue* MICHAEL CHERTOCK, piano	Gershwin
Pomp and Circumstance*	Elgar
The Pines of Rome*	Respighi

° from *Fantasia* (1940), * from *Fantasia 2000* (2000)
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Among Those Present: Joslin Diabetes Center; North Kingstown High School Band and Wickford Middle School Band; North Cumberland Middle School Band; Londonderry High School; York County Retired Teachers Association

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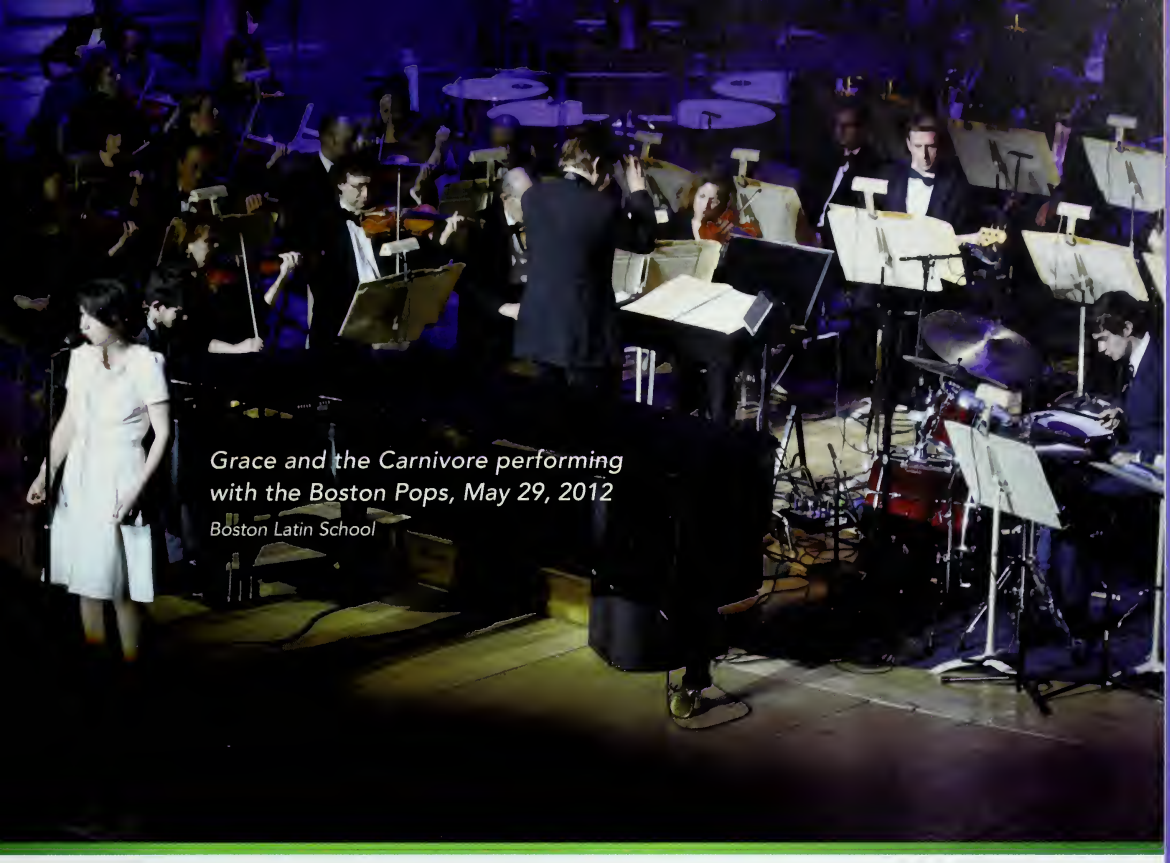

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Saturday afternoon, May 11, 2013, at 3

KEITH LOCKHART conducting

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FAMILY MATINEE

Twentieth Century Fox Fanfare — Newman

Children's Suite from *Harry Potter and the Sorcerer's Stone* — Williams
Hedwig's Flight
Nimbus 2000
Fluffy and His Harp
GREGG HENEGAR, contrabasson
JESSICA ZHOU, harp
Harry's Wondrous World

DISNEY'S FANTASIA-LIVE IN CONCERT

Symphony No. 5, first movement* — Beethoven

Symphony No. 6, "Pastoral," third, fourth, and fifth movements° — Beethoven

The Sorcerer's Apprentice°* — Dukas

Rhapsody in Blue* — Gershwin
MICHAEL CHERTOCK, piano

Pomp and Circumstance* — Elgar

The Pines of Rome* — Respighi

° from *Fantasia* (1940), * from *Fantasia 2000* (2000)
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COLDWELL BANKER RESIDENTIAL BROKERAGE

Saturday evening, May 11, 2013, at 8

KEITH LOCKHART conducting

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Twentieth Century Fox Fanfare	Newman
Overture to *Captain Blood*	Korngold
Main Title from *Gone With the Wind*	Steiner-Morley
Lawrence of Arabia	Jarre
Days of Wine and Roses, from *Days of Wine and Roses*	Mancini
Under the Sea, from *The Little Mermaid*	Menken/Ashman-Hayman
Unchained Melody, from *Ghost*	North/Zaret-Holdridge
Flying Theme from *E.T (The Extra-Terrestrial)*	Williams

INTERMISSION

DISNEY'S FANTASIA-LIVE IN CONCERT

Symphony No. 5, first movement*	Beethoven
Symphony No. 6, "Pastoral," third, fourth, and fifth movements°	Beethoven
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Pomp and Circumstance*	Elgar
The Pines of Rome*	Respighi

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VINCE GILL

Born in Norman, Oklahoma, Vincent Grant Gill was encouraged by his father to learn to play guitar and banjo, which he did—along with bass, mandolin, dobro, and fiddle. From the time he was in high school he performed in bluegrass bands, and in 1979, he joined Pure Prairie League as lead singer. He recorded three albums with the band, the first of which yielded the pop hit "Let Me Love You Tonight." Departing the group in 1981, Gill joined Rodney Crowell's backing band the Cherry Bombs, where he met and worked with Tony Brown and Emory Gordy, Jr., both of whom would later produce many of his solo albums. Having signed with RCA Records in 1983, he moved to Nashville and released his debut mini-album, *Turn Me Loose*, which featured his first charting solo single, "Victim of Life's Circumstance." *The Things That Matter*, his first full album, was released later that year, yielding two Top 10 hits: a duet with Rosanne Cash on "If It Weren't For Him" and a solo hit with "Oklahoma Borderline." In 1987 he achieved his first Top 5 single, "Cinderella," from his album *The Way Back Home*. In addition to performing as a solo artist, Vince Gill also worked frequently as a studio musician, wrote songs for other artists, and toured with Emmylou Harris. He signed with MCA Records in 1989 and released the album *When I Call Your Name*. The title cut earned Gill his first CMA and Grammy awards in 1990, and the album was certified platinum by the RIAA for sales of more than one million copies. Declining an offer from Mark Knopfler to join Dire Straits as a full-time member, Gill went on to record *Pocket Full of Gold*, another platinum-certified album, and the quadruple-platinum-certified *I Still Believe In You*. The title cut became his first No. 1 single, followed quickly by "Don't Let Our Love Start Slippin' Away." Vince Gill co-hosted the CMA Awards from 1992 to 2003, setting a record for the most times anyone has consecutively hosted a televised award show. Other albums include his first Christmas album, *Let There Be Peace on Earth* (1993), *When Love Finds You* (1994), *High Lonesome Sound* (1996), *The Key* (his first to top the *Billboard* Country Albums chart), *Let's Make Sure We Kiss Goodbye* (2000), *Next Big Thing* (2004, his first solo-produced album), and, most recently, *Guitar Slinger* (2011). He also reunited with Rodney Crowell, Tony Brown, Richard Bennett, and Hank Devito (as well as new additions Eddie Bayers, John Hobbs, and Michael Rhodes) as the Notorious Cherry Bombs. In 2006 Gill released the four-CD set *These Days*, each disc of which explores a different musical mood: traditional country; ballads; contemporary/up-tempo; and acoustic/bluegrass music. In his career, Vince Gill has sung duets with Amy Grant, Reba McIntire, Dolly Parton, and Barbra Streisand, sold more than 26

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million albums, and earned 18 CMA Awards, including Entertainer of the Year in 1993 and 1994. He is tied with George Strait for having won the most CMA Male Vocalist Awards (five), and is currently second only to Brooks and Dunn for accumulating the most CMA Awards in history. A member of the Grand Ole Opry, he has received 20 Grammy Awards to date, the most of any male country artist. He helped create the annual Vince Gill Pro-Celebrity Invitational Golf Tournament ("The Vinny") in 1993, and has participated in hundreds of charitable events. In August 2007, the Country Music Association inducted Vince Gill into the Country Music Hall of Fame. His only previous Boston Pops appearance was in December 2002, when he and his wife, Amy Grant, performed for "A Company Christmas at Pops" and a Holiday Pops concert taped for future broadcast.

MICHAEL CHERTOCK

Pianist Michael Chertock has fashioned a successful career as an orchestral soloist, collaborating with such conductors as James Conlon, Erich Kunzel, Jaime Laredo, Andrew Litton, and Keith Lockhart. His many orchestral appearances include solo performances with the Philadelphia Orchestra, Montreal Symphony, Toronto Symphony, Baltimore Symphony, Naples Philharmonic, Detroit Symphony, Chattanooga Symphony, Utah Symphony, Oregon Symphony, Indianapolis Symphony, and Dayton Philharmonic. He has appeared with the Boston Pops Orchestra on many occasions, most recently in May 2012. Recent and upcoming appearances include solo performances with the Toronto, Dallas, Billings, Louisville, and Omaha symphonies. Michael Chertock made his debut at the age of seventeen, performing Rachmaninoff's Piano Concerto No. 3 under Andrew Litton. In January 2005 Mr. Chertock performed Gershwin's Concerto in F with Keith Lockhart and the National Youth Orchestra of London. He has toured Asia with the Boston Pops and with the Cincinnati Pops Orchestra. His 2003 performance on the Cincinnati Symphony

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Orchestra's recording of *Petrouchka* with Paavo Järvi earned rave reviews in *Gramophone* and *American Record Guide*. Mr. Chertock made his Carnegie Hall debut in 1999 with the Cincinnati Pops Orchestra, performing Duke Ellington's *New World A'Comin'*. In June 2005 with the Boston Pops Orchestra, he performed the world premiere of Tod Machover's concerto for hyper-piano and orchestra, *Jeux Deux*, commissioned by the Boston Pops expressly for Mr. Chertock. This year he reprises that performance with the Toronto Symphony. In 1994 he released his first CD (Telarc), *Cinematic Piano*, a collection of his original arrangements of music from movies, which was praised by *American Record Guide* and the *Cincinnati Enquirer*. Subsequent acclaimed Telarc discs include *Palace of the Winds*, *Christmas at the Movies*, and *Love at the Movies*. Mr. Chertock serves as chair of the piano department at the University of Cincinnati, College-Conservatory of Music, where he received his master's degree as a student of Frank Weinstock. He has garnered numerous awards at major competitions, among them the top prize in the 1989 Joanna Hodges International Piano Competition (Brahms Division) and the grand prize in the 1993 St. Charles International Piano Competition. He also shared the silver medal in the 1991 World Piano Competition of the American Music Scholarship Association, and in 1986 received the Rildia B. O'Bryon Cliburn Scholarship. Michael Chertock makes his home in Cincinnati with his wife Maaike, son Joshua, and daughters Maria and Janneke. Most Sundays he plays piano and organ for services at St. Barnabas Episcopal Church.

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Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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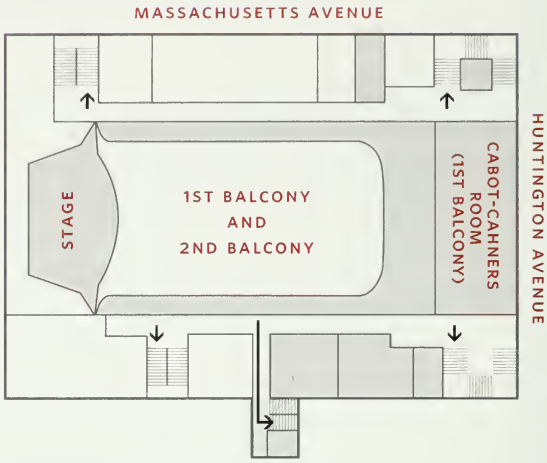

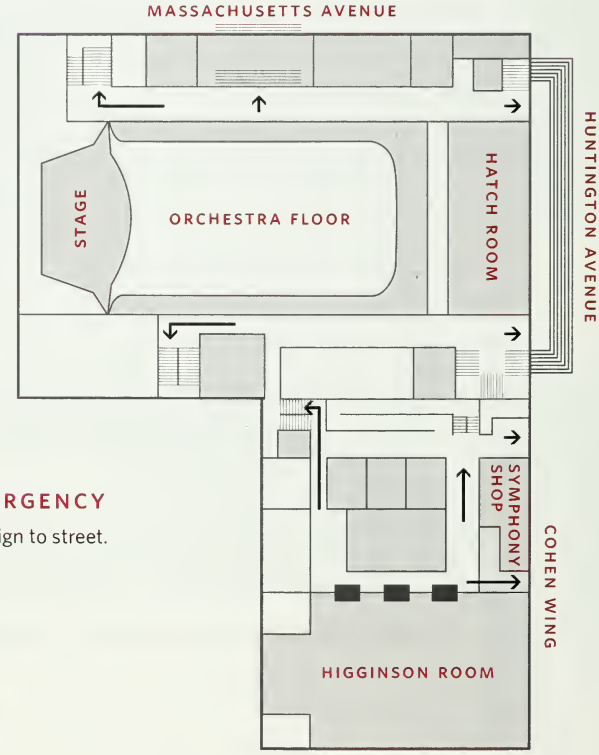

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Symphony Hall

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First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

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Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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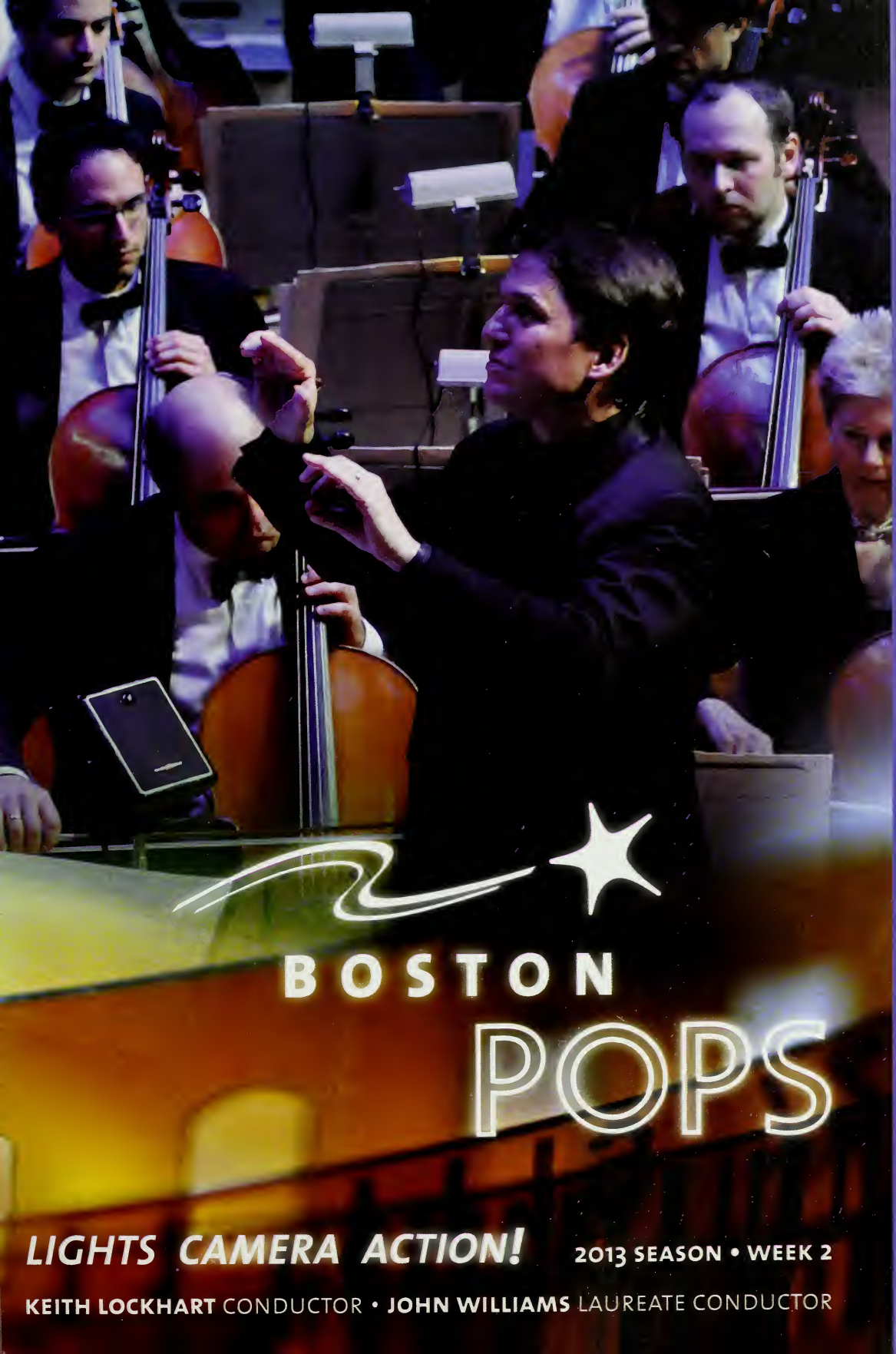

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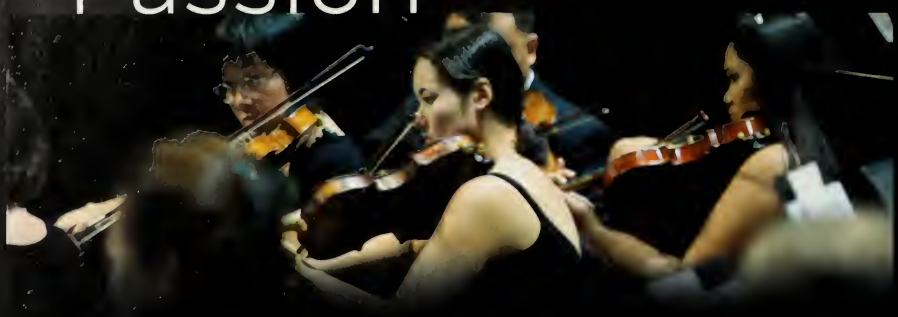

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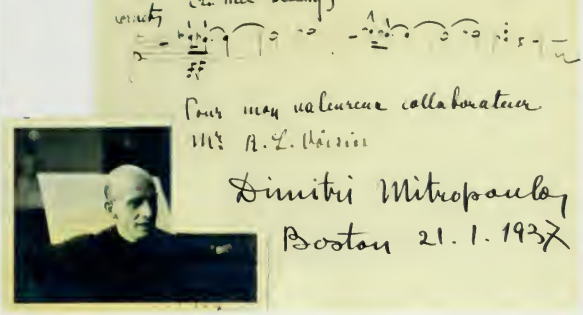

ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, continues to display the breadth and depth of the Archives' holdings, which document countless aspects of BSO history—music directors, players, instrument sections, guest conductors, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the Brooke Corridor (the orchestra-level Massachusetts Avenue corridor) focusing on the influence of the Germania Society on musical life in 19th-century Boston prior to the founding of the BSO
- also in the Brooke Corridor, a display case on the history of the BSO's clarinet section, featuring a recent gift to the BSO Archives of two clarinets owned by Viktor Polatschek, the BSO's principal clarinet from 1930 to 1948
- a pair of display cases, in the Huntington Avenue orchestra-level corridor adjacent to the O'Block/Kay Room, highlighting architectural features of Symphony Hall's ceiling and clerestory windows

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display in the Cabot-Cahners Room of autographs and memorabilia donated to the Archives by legendary trumpet player Roger Voisin, a BSO member from 1935 to 1973 and principal trumpet from 1950 to 1965
- in the first-balcony corridor, audience-right, near the stage, a recently acquired sculpture by Rose Shechet Miller of Erich Leinsdorf, the BSO's music director from 1962 to 1969
- also in the first-balcony corridor, audience-right, display cases documenting political events that took place in Symphony Hall, and in the first-balcony corridor, audience-left, documenting Duke Ellington's Symphony Hall appearances in the 1940s

TOP OF PAGE, LEFT TO RIGHT:

Serge Koussevitzky costumed as Joseph Haydn for a 1939 Pension Fund performance of the composer's "Farewell" Symphony (photo by John B. Sanromá)

A January 1937 autograph greeting, including a musical quote from Debussy's "La Mer," inscribed by guest conductor Dimitri Mitropoulos to BSO trumpet player Roger Voisin

Program for a January 1943 Symphony Hall appearance by Duke Ellington

KEITH LOCKHART

Michael J. Lutch

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops Conductor chair. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. During his eighteen-year tenure, he has conducted more than 1,500 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*—and also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 73 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and

special guests Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 37 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. He was music director of the Utah Symphony from 1998 to 2009, and led that orchestra in performances at the 2002 Olympic Games, as well as on its first European tour in two decades. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

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JOHN WILLIAMS

In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Their latest collaboration, the critically acclaimed *Lincoln*, was released in late 2012. Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-eight Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-one

Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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John Demick

* participating in a system of rotated seating

§ substituting

+ on sabbatical leave

° on leave

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ABOUT THE BOSTON POPS

Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. In 2010, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance

BOSTON MUSIC HALL
PROMENADE CONCERTS.
SUMMER SEASON.
PUBLISHED BY Advertiser Publishing Co., 105 Summer Street.
MONDAY, AUGUST 17, 1885.
NO. 32.

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top circle)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)
Keith Lockhart leading the Boston Pops Orchestra (left)
The header of a program from the first season of "Promenade Concerts" (bottom)

FIRST OF THE "POP" CONCERTS.

Large Audience Enjoyed Opening of the Series Last Night in Symphony Hall.

SCENE AT THE "POP" CONCERT.

space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 48 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,500 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his nineteenth season as Boston Pops Conductor. In response to the ever-diversifying trends in

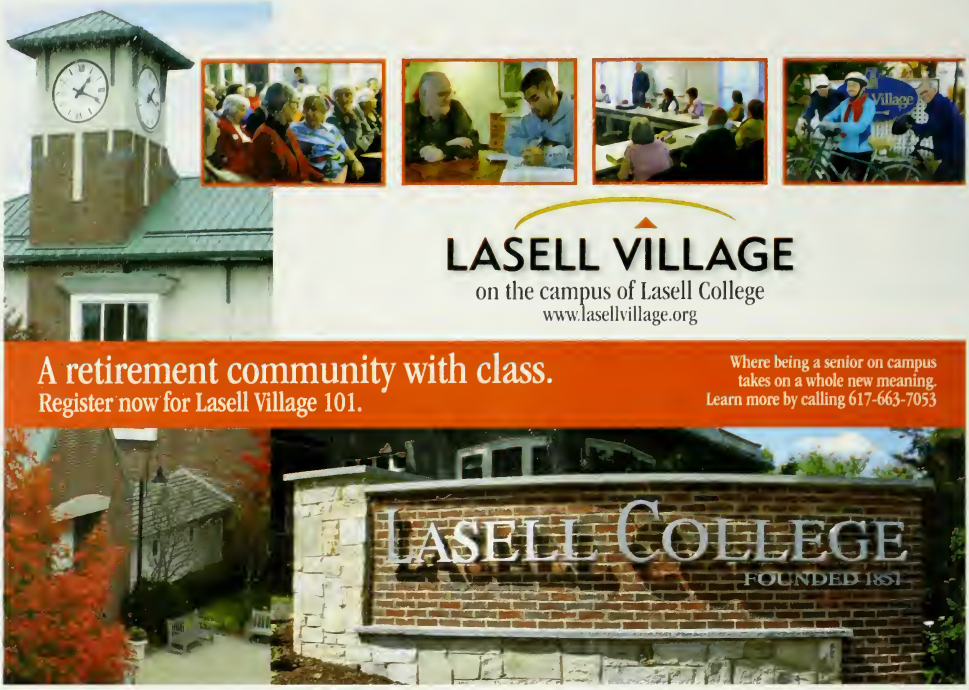
A newspaper account of the opening of the 1902 Boston Pops season (top)

John Williams served as Boston Pops Conductor for fourteen seasons and is now Laureate Conductor. (bottom)

music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 73 television shows, led 37 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

The focus of the 128th Boston Pops season is music for the movies, ranging from Hollywood's Golden Age to today's blockbusters. "Disney's Fantasia: Live in Concert" draws upon selections featured in the original groundbreaking 1940 Disney feature and in *Fantasia 2000*. Film clips from such recent family favorites as *Finding Nemo* and *Monsters, Inc.*, are showcased in "Pixar in Concert." Pops fans can submit their own choices for favorite movie themes to popsmoviemusic@bso.org, and the three selections garnering the most votes will be played during the season. Pops Laureate Conductor John Williams returns for "Film Night," this year leading music from his own Oscar-nominated score to Steven Spielberg's *Lincoln*. For the Pops' tribute to the late Marvin Hamlisch, vocalists Donna McKechnie, Jodi Benson, and Doug LaBrecque perform some of Mr. Hamlisch's most memorable tunes from both stage and screen. Matthew Morrison (*Glee*) and Megan Hilty (*Smash*)—Broadway performers who are also making their mark in television series—bring their considerable talents to the Symphony Hall stage. Broadway star and *Seinfeld* regular Jason Alexander returns as special guest for the annual "Presidents at Pops"

John Williams led a 1992 concert featuring father and daughter John and Bonnie Raitt. (top)
Bernadette Peters performing on Opening Night 2012 (bottom)



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concert. Another television hit, *Mad Men*, is the inspiration for an early-'60s-themed program. Patrons at these concerts are encouraged to dress in period fashions, and anyone can submit family photos from that era to photoflashback@bso.org for possible inclusion in a Pops collage. As in every season, the Pops programs explore the remarkable richness and variety to be found in American music. Returning guest conductor Charles Floyd and the Boston Pops Gospel Choir join forces with Pastor Wintley Phipps for another rousing "Gospel Night." The sounds of country music bookend the season: Opening Night marks the return to the Pops stage of superstar Vince Gill and, to close the season, the Music City Hitmakers (Brett James, Hillary Lindsey, and Gordie Sampson) sing some of the many hits they have written for country music's hottest stars: "Jesus Take the Wheel" (Carrie Underwood), "Reality" (Kenny Chesney), and "Mr. Know It All" (Kelly Clarkson). They will also join the Tanglewood Festival Chorus to salute our troops with a new song, "Free," written especially for these performances. Keith Lockhart comments, "This season, the Boston Pops celebrates what is probably this country's most significant contribution to popular culture around the world—the movies. Our audiences have the opportunity to experience the thrill of hearing some of the most captivating and memorable movie scores performed live by the orchestra while the film itself is projected on the big onstage screen. In 2013 'America's Orchestra' also explores other musical genres that are considered all-American, including Gospel, Broadway, jazz, and country, all given that distinctive Pops touch."

Keith Lockhart has led more than 1,500 Boston Pops concerts in his eighteen-year tenure. (top)
In 2012 Jennifer Hudson joined Keith Lockhart and the Boston Pops for the July Fourth concert on the Esplanade. (bottom)

Bravo!

The Boston Pops applauds Fidelity Investments for its generous support of Opening Night at Pops and the 2013 Boston Pops Season.

HOTOGRAPHY: STU ROSNER

BOSTON POPS

Fidelity INVESTMENTS

OPENING NIGHT AND SEASON SPONSOR

Wednesday evening, May 8, 2013, at 8

KEITH LOCKHART conducting

OPENING NIGHT AND SEASON SPONSORED BY FIDELITY INVESTMENTS

OPENING NIGHT AT POPS

Hooray for Hollywood Film produced by Susan Dangel | Edited by Dick Bartlett	Whiting/Mercer-Williams
Main Title from *Gone With the Wind*	Steiner-Morley
Days of Wine and Roses, from *Days of Wine and Roses*	Mancini-Hayman
Under the Sea, from *The Little Mermaid*	Menken/Ashman-Hayman
Flying Theme from *E.T. (The Extra-Terrestrial)*	Williams
The Sorcerer's Apprentice	Dukas
The Pines of Rome	Respighi

INTERMISSION

Presenting

VINCE GILL

John Hobbs, keyboards • David Hungate, bass • Jeff White, guitar
Billy Thomas, drums • Dawn Sears, vocals

Selections to be announced from the stage

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present: Tour Connection

Tuesday evening, May 14, 2013, at 8
Wednesday evening, May 15, 2013, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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Hooray for Hollywood Film produced by Susan Dangel | Edited by Dick Bartlett	Whiting/Mercer-Williams
Finale from *Swan Lake*	Tchaikovsky
Slaughter on Tenth Avenue, from *On Your Toes*	Rodgers-Spialek
Waltz and Love Theme from *The Godfather*	Rota
Love Theme and Finale from *On the Waterfront*	Bernstein

INTERMISSION

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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A TRIBUTE TO MARVIN HAMLISCH

Starring
Jodi Benson, Doug LaBrecque, and Donna McKechnie
Members of the Tanglewood Festival Chorus, John Oliver, Conductor

Overture to *A Chorus Line* (1975)

Sunshine, Lollipops and Rainbows, from *Ski Party* (1965)
MS. BENSON, MR. LABRECQUE, and MS. MCKECHNIE

Ordinary Miracles
MR. LABRECQUE

Disneyland, from *Smile* (1986)
MS. BENSON

Nothing, from *A Chorus Line*
MS. MCKECHNIE

At the Ballet, from *A Chorus Line*
MS. BENSON, MS. MCKECHNIE, and ZOE RAPHAEL

They're Playing Our Song, from *They're Playing Our Song* (1979)
MS. BENSON and MR. LABRECQUE

Music and the Mirror, from *A Chorus Line*
MS. MCKECHNIE

Smile, from *Smile* (1986)
MR. LABRECQUE, MS. BENSON, and MS. MCKECHNIE

The Way We Were, from *The Way We Were* (1973)
MS. BENSON

What I Did For Love, from *A Chorus Line*
MS. BENSON, MR. LABRECQUE, and MS. MCKECHNIE

Among Those Present (May 14): KSP Financial; Trinity Episcopal Church of Melrose; Rossetti-Cowan Senior Center; The Fairmont Copley Plaza; St. Denis Travel Group; Harvard Macy Institute; Friends of St Peter's Community c/o Cantera Bus Group; Our Lady Star of the Sea Church; First Baptist Church; Brooksby Village; Sally O'Connor and Associates; First Church Nashua; Show of the Month Club; Somerset Club

Among Those Present (May 15): Jim Mulvihill Tours; Sharon Men's Club; Christian Heritage Academy; Season-At-Symphony; St. Mary's Women's Club; Anita Amadei & Friends; Barrington Community School; Aero Club of New England; Linden Ponds; Fox Hill Village; North Hill

Thursday evening, May 16, 2013, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

TUFTS UNIVERSITY NIGHT AT POPS

Hooray for Hollywood — Whiting/Mercer-Williams
Film produced by Susan Dangel | Edited by Dick Bartlett

Slaughter on Tenth Avenue, from *On Your Toes* — Rodgers-Spialek

Violin Concerto in E minor, Opus 64, first movement (Allegro molto appassionato) — Mendelssohn
ROBYN BOLLINGER
Winner, 2013 Tufts/New England Conservatory Soloist Competition

INTERMISSION

Dear Alma Mater — Lewis

Tuftonia's Day — Hayes
THE AMALGAMATES, THE BEELZEBUBS, and THE JACKSON JILLS

A TRIBUTE TO MARVIN HAMLISCH

Starring
Jodi Benson, Doug LaBrecque, and Donna McKechnie
Members of the Tanglewood Festival Chorus, John Oliver, Conductor

Overture to *A Chorus Line* (1975)

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Ordinary Miracles
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At the Ballet, from *A Chorus Line*
MS. BENSON, MS. MCKECHNIE, and ZOE RAPHAEL

They're Playing Our Song, from *They're Playing Our Song* (1979)
MS. BENSON and MR. LABRECQUE

Music and the Mirror, from *A Chorus Line*
MS. MCKECHNIE

Smile, from *Smile* (1986)
MR. LABRECQUE, MS. BENSON, and MS. MCKECHNIE

The Way We Were, from *The Way We Were* (1973)
MS. BENSON

What I Did For Love, from *A Chorus Line*
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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Friday evening, May 17, 2013, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

PARTNERS HEALTHCARE NIGHT AT POPS

Hooray for Hollywood — Whiting/Mercer-Williams
Film produced by Susan Dangel | Edited by Dick Bartlett

Finale from *Swan Lake* — Tchaikovsky

Presenting

PARTNERS TALENT: ONE SINGULAR SENSATION

INTERMISSION

A TRIBUTE TO MARVIN HAMLISCH

Starring
Jodi Benson, Doug LaBrecque, and Donna McKechnie
Members of the Tanglewood Festival Chorus, John Oliver, Conductor

Overture to *A Chorus Line* (1975)

Sunshine, Lollipops and Rainbows, from *Ski Party* (1965)
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At the Ballet, from *A Chorus Line*
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They're Playing Our Song, from *They're Playing Our Song* (1979)
MS. BENSON and MR. LABRECQUE

Music and the Mirror, from *A Chorus Line*
MS. MCKECHNIE

Nobody Does It Better, from *The Spy Who Loved Me* (1977)

The Way We Were, from *The Way We Were* (1973)
MS. BENSON

What I Did For Love, from *A Chorus Line*
MS. BENSON, MR. LABRECQUE, and MS. MCKECHNIE

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Saturday evening, May 18, 2013, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

BOSTON UNIVERSITY NIGHT AT POPS

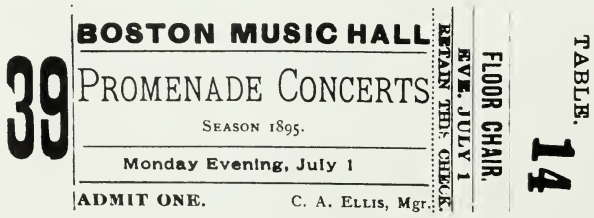
Hooray for Hollywood — Whiting/Mercer-Williams
Film produced by Susan Dangel | Edited by Dick Bartlett

Slaughter on Tenth Avenue, from *On Your Toes* — Rodgers-Spialek

Variations on a Rococo Theme for Cello and Orchestra — Tchaikovsky
YOONHE KO
A winner of the 2013 Boston University Soloists' Competition*

INTERMISSION

**The winners of the Boston University Soloists' Competition are chosen from the instrumental, vocal, and composition departments of the College of Fine Arts and represent some of the outstanding talent from the School of Music. This year, in addition to Yoonhee Ko, the winners include Nikoma Baccus (flute), Hye Min Choi (viola), and Thomas Weaver (composition).*



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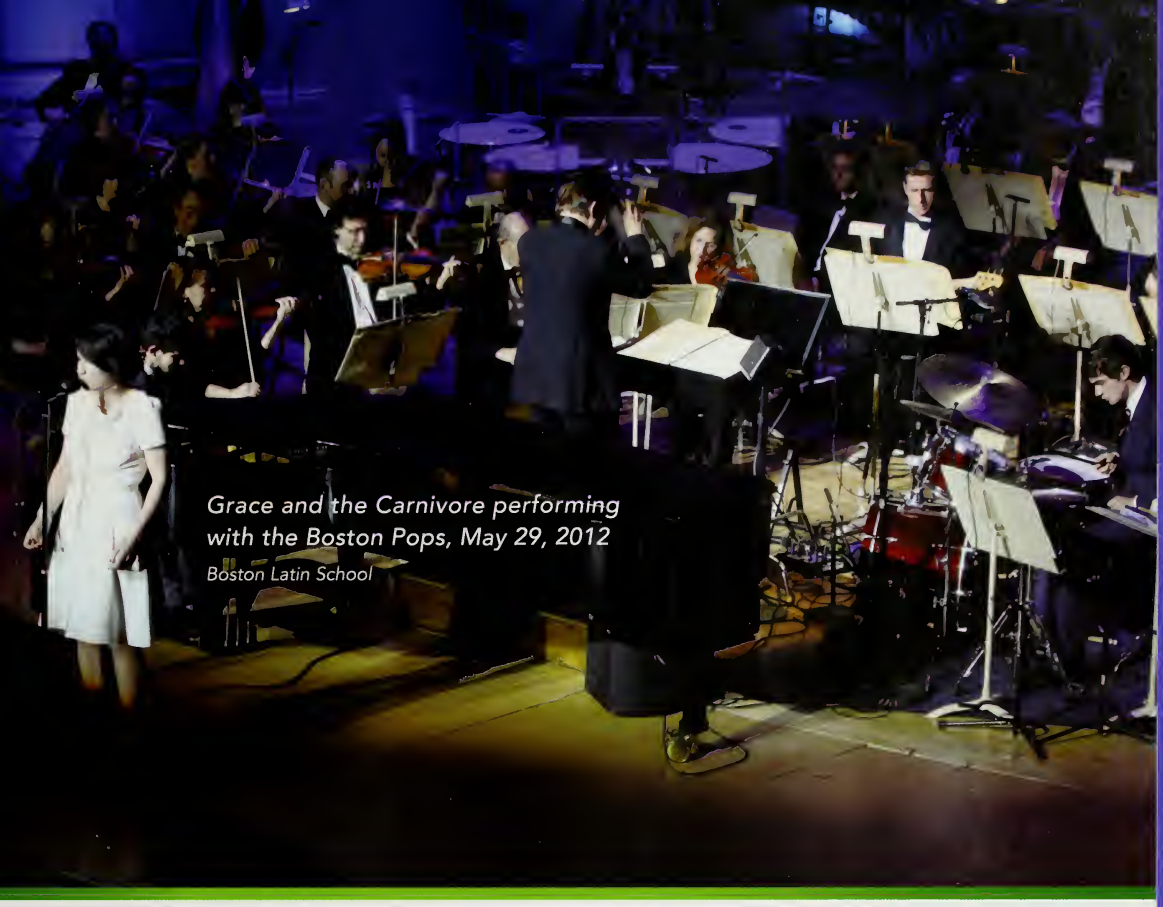

Grace and the Carnivore performing with the Boston Pops, May 29, 2012
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JODI BENSON

Making her Boston Pops debut, Jodi Benson earned worldwide recognition as the voice of Ariel in the Academy Award-winning Walt Disney animated feature film *The Little Mermaid*, and was the voice of Tour Guide Barbie in Disney's *Toy Story 2*, and of Barbie in the Disney/Pixar film *Toy Story 3*. She also voiced Weebo in Disney's 1997 live action *Flubber* and created the title voice of *Thumbelina* for Warner Brothers. Jodi's other film projects include *The Little Mermaid III*, *The Little Mermaid II: Return To The Sea* as Ariel, *Lady and The Tramp II* as Lady, *101 Dalmatians II* as Anita, the animated video *Joseph: King of Dreams* (DreamWorks), *Balto II* and *III* (Universal Studios), and the Disney feature *Enchanted* as Sam (Patrick Dempsey's assistant). Ms. Benson received Tony and Helen Hayes award nominations for Best Actress in a Musical as Polly in the Gershwin musical *Crazy For You*. Other Broadway credits include Doria Hudson in the Howard Ashman/Marvin Hamlisch musical *Smile*, Betty Bursteter in Cy Coleman's *Welcome To The Club*, and Virginia in Kenny Ortega's *Marilyn: An American Fable*. She shared the stage with her husband Ray Benson in the European premiere of Gershwin's *My One and Only*, starring as Miss Edythe Herbert. In the Los Angeles area, Ms. Benson has starred in *Babes In Arms* as Bunny, Nellie Forbush in *South Pacific*, *Flora the Red Menace*, Ado Annie in *Oklahoma!*, Eliza Doolittle in *My Fair Lady*, and as Florence Vassy in *Chess*, for which she won the Drama-Logue Award for Best Actress. Her recordings including Disney's *Songs From the Sea*, *Disney Classics*, *Splash Hits*, *The Little Mermaid* soundtrack, and *The Princess Collection*; *Unsung Musicals I*, *A Hollywood Christmas*, *Crazy For You* cast album, *Thumbelina* soundtrack, *Jodi Benson and the Beginners Bible I* and *II*, *Guideposts Junction*, and a DVD series entitled *Babyfaith* from the creators of Baby Einstein. Her animated television series include *Camp Lazlo*, *The Little Mermaid*, *Pepper Ann*, *Pirates of Dark Water*, *P.J. Sparkles*, the *Barbie* primetime series as the voice of Barbie, Disney's animated series *Hercules* as Helen of Troy, *Batman Beyond*, *The Grim Adventures of Billy and Mandy*, *The Wild Thornberrys*, and many others. On the concert stage, Ms. Benson was guest soloist at the Kennedy Center Honors for Ginger Rogers. She has performed at the Hollywood Bowl with conductor John Mauceri on several occasions (including tributes to Rodgers and Hammerstein and the Gershwin brothers, and for "Walt Disney: 75 Years of Music") and with such orchestras as the Philly Pops (Peter Nero), the National Symphony (Marvin Hamlisch), and the principal orchestras of Toronto, Cleveland, Dallas, Tokyo, San Francisco, and Chicago. She has starred in "Disney's Premiere in Central Park with Pocahontas,"

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The Hunchback of Notre Dame premiere at the New Orleans Superdome, "The Walt Disney World 25th Anniversary Spectacular," and "Disney's 100 Years of Magic." Jodi Benson is the resident guest soloist for the Walt Disney Company/Disney Cruise Line and was recently inducted as a Disney Legend.

DOUG LABRECQUE

Doug LaBrecque thrilled theater audiences as both the Phantom and Raoul in the Harold Prince production of *The Phantom of the Opera*. In addition, he has starred on Broadway as Ravenal in the Hal Prince revival of *Showboat*, a role he also performed in Canada and Chicago. He was featured in Oscar Hammerstein's 100th Birthday Celebration on Broadway at the Gershwin Theatre, and toured nationally with *Les Misérables*. Regionally Mr. LaBrecque has performed leading roles in *Candide*, *A Chorus Line*, and *Man of La Mancha*, among many others. A graduate of the University of Michigan, he was also featured in the world premiere of *A Wonderful Life*, written by Sheldon Harnick and Joe Raposo, and starred in the premiere revival of Kurt Weill and Alan Jay Lerner's *Love Life*. An active concert performer, Mr. LaBrecque has been a soloist with symphony orchestras around the world, including the National Symphony, Israel Philharmonic (Tel Aviv), Chicago Symphony, Cleveland Orchestra, Atlanta Symphony, and San Francisco Symphony, among many others. In the last few years, Mr. LaBrecque's U.S. appearances have taken him to the Boston Pops, Minnesota Orchestra, Detroit Symphony, Indianapolis Symphony, Houston Symphony, Baltimore Symphony, New Jersey Symphony, Dallas Symphony, San Diego Symphony, Rochester Philharmonic, and the Utah Symphony; he appeared with Marvin Hamlisch both at the Ravinia Festival with the Chicago Symphony and with the Pittsburgh Symphony. He recently made his Carnegie Hall debut, as a soloist with the New York Pops in a tribute to Richard Rodgers. He appeared under Jeff Tyzik's direction for holiday celebrations with both the St. Louis and Seattle symphonies, and in numerous performances with the Naples Philharmonic. He is featured on the live recording "Broadway Showstoppers" with Peter Nero and the Philly Pops. Other special engagements have included singing with Carole Bayer-Sager at Feinstein's in Manhattan and at the Cinegrill in Los Angeles, performing alongside Broadway legend Jerry Herman with the Naples Philharmonic, and appearing onstage with Senators Ted Kennedy and Orrin Hatch (singing together!) at Hickory Hill, the legendary home of Ethel Kennedy. International engagements have included the Korean National Symphony in Seoul, Korea, the Shanghai Radio Orchestra in China, the Vancouver and Calgary symphonies in Canada, the Brazilian Symphony Orchestra in Rio de Janeiro, the Jerusalem Symphony, and numerous engagements with the Israel Philharmonic. Mr. LaBrecque recently appeared in Alba, Italy, as the guest soloist in an all-Bernstein concert, returned to the International Music Festival in the Czech Republic, and appeared alongside pianist Lang Lang in a concert broadcast on Chinese television. Visit www.DougLaBrecque.com for further information.

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Lorraine Tolman,
teacher at Boston University, member of the Women's Army Air Corps, and resident at Life Care Center of Acton.

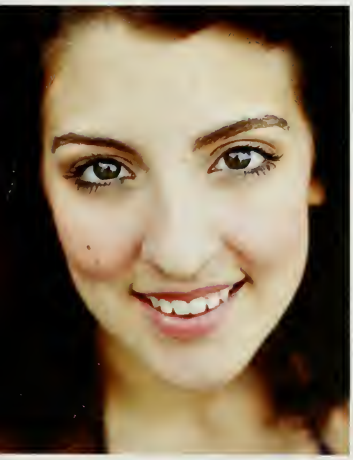
32693

DONNA McKECHNIE

Donna McKechnie, the Tony Award-winning star of *A Chorus Line*, is regarded internationally as one of Broadway's foremost singing and dancing leading ladies, and recently co-starred in John Doyle's *Ten Cents a Dance* at the McCarter Theatre and Williamstown Theatre Festival. Some of Ms. McKechnie's Broadway credits include *How to Succeed in Business Without Really Trying*, *The Education of H*Y*M*A*N K*A*P*L*A*N*, *Sondheim–A Musical Tribute* (which she also choreographed), *On the Town*, *Promises, Promises*, *Company*, and *State Fair* (Fred Astaire Award). She has starred in numerous regional plays and musicals, including *Follies*, *Mack and Mabel*, *Gypsy*, and *Love, Loss and What I Wore*, as well as productions in London's West End, Tokyo, and Paris. Bob Fosse invited Donna to play the lead in his last production, a national tour of *Sweet Charity*, for which she earned a Helen Hayes Award nomination. Donna has also performed extensively on the concert stage and with symphony orchestras, as well as in numerous television specials and dramatic series, including *Fame*, *Cheers*, and *Dark Shadows*. One of the highlights of her recent professional life was to choreograph the highly acclaimed *Guys and Dolls* at the Hollywood Bowl, and to star in *The Glass Menagerie* and *The Subject Was Roses* for the River City Rep. Donna McKechnie's memoir, *Time Steps–My Musical Comedy Life*, was published by Simon and Schuster. When time permits, she teaches a class in musical theatre performance at HB Studios in New York, and is in constant motion with her one-woman musical, *My Musical Comedy Life*. She was featured in the documentary film *Every Little Step* and also in the film *36 Saints*, released in November 2012. This week she makes her Boston Pops debut.

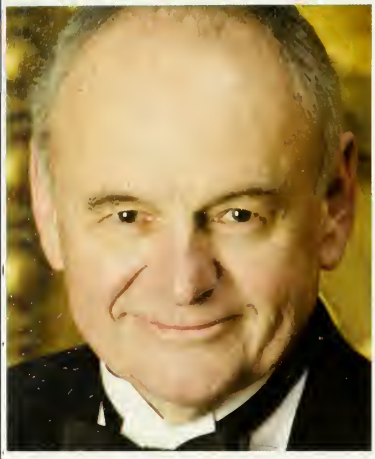
ZOE RAPHAEL

Zoe Raphael is a current senior Musical Theatre BFA candidate at The Boston Conservatory, expected to graduate in May 2014. Most recently Zoe was seen as "Woman 1" in the world premiere of *Not Dead*, a song cycle about the Zombie Apocalypse. Favorite roles include Anita Polk in a workshop production of *Idaho!* at Forestburgh Playhouse, School Girl in *The Breakup Notebook* at Boston Conservatory, and Aquitanian in *Aquitania* with Ziggurat Theatre Ensemble. Zoe sends thanks to all of her family, friends, and teachers for their endless support and love and is honored to be performing with the Boston Pops in this tribute to Marvin Hamlisch, a dream come true for her.



TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

During the 2012-13 season at Symphony Hall with the Boston Symphony Orchestra, the Tanglewood Festival Chorus sang works by Gershwin, Haydn, Mahler, Ravel, Stravinsky, and Verdi. Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut that year in a performance of Beethoven's Ninth Symphony with Leonard Bernstein conducting the BSO. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's Tanglewood season, the chorus originally numbered 60 well-trained Boston-area singers, soon expanded to a complement of 120 singers, and also began playing a major role in the BSO's subscription season, as well as in BSO performances at New York's Carnegie Hall. Now numbering some 300 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and Boston Pops. The chorus gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan. It performed with the BSO in Europe with under James Levine in 2007 and Bernard Haitink in 2001. In August 2011, with John Oliver conducting and soloist Stephanie Blythe, the Tanglewood Festival Chorus gave the world premiere of Alan Smith's *An Unknown Sphere* for mezzo-soprano and chorus, commissioned by the BSO to mark the TFC's fortieth anniversary. The chorus has made dozens of recordings with the BSO and Boston Pops; performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004; had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day, and can also be heard on several movie soundtracks.



John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 900 performances, including appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. He made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, later returning to the Tanglewood podium several times. In February 2012, replacing Kurt Masur, he led the BSO and Tanglewood Festival Chorus in subscription performances of Beethoven's *Missa Solemnis*, subsequently repeating that work with the BSO and TFC for his Carnegie Hall debut that March. In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire. Mr. Oliver has appeared as a guest conductor with the New Japan Philharmonic and Shinsei Chorus, the Berkshire Choral Institute, and the Montreal Symphony Orchestra.

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

"A Tribute to Marvin Hamlisch" Boston Pops concerts

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ROBYN BOLLINGER

Violinist Robyn Bollinger made her Philadelphia Orchestra debut at age twelve with conductor Rossen Milanov and returned two seasons later for a second engagement with former music director Christoph Eschenbach. She has also appeared with the orchestras of the Grand Tetons Music Festival and the Aspen Music Festival, as well as numerous other orchestras across the United States. A winner of many competitions, Ms. Bollinger received top prizes in the Yehudi Menuhin International Competitition, the Kingsville International Competition, and the Louis Spohr International Competition, and has garnered special prizes for her interpretations of Beethoven and Bach. She has appeared on the popular NPR program "From the Top" four times and has also been featured on PRI's "Performance Today." A passionate chamber musician, Ms. Bollinger is a former member of the Newman Quartet, which took second prize at the 2007 Fischoff National Chamber Music Competition. She has collaborated with the Jupiter Chamber Players at Lincoln Center, the Symphony in C String Quartet, and members of the Philadelphia Orchestra. She is also a recipient of an Entrepreneurial Grant from New England Conservatory for her ground-breaking "Project Paganini," a performance project that combined all 24 Paganini Caprices with a multi-media historical presentation. A native of Philadelphia, Ms. Bollinger is currently pursuing her bachelor's degree as a student of Miriam Fried at New England Conservatory, where she is a recipient of the Laurence Lesser Presidential Scholarship. For more on Robyn, please visit her website, RobynBollingerViolin.com.

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TUFTS UNIVERSITY *A CAPPELLA* GROUPS

Founded in 1984, the **Amalgamates** are Tufts University's oldest coed *a cappella* group. With members from all over the world, the 'Mates have a tradition of musical excellence represented by both the current singers and a network of over 150 alumni worldwide. Over the years, the group has performed at the National Portrait Gallery in London, Disney World, Rockefeller Center, The Strip in Las Vegas, Spain, Ireland, Jamaica, Paris, Dusseldorf, Fenway Park, all over the east coast of the U.S., and many other places around the world. Their previous albums have won Contemporary *A Cappella* Recording Awards (CARAs) ranging from Best Song to Best Soloist to Best Mixed Collegiate Album from the Contemporary *A Cappella* Society of America (CASA). They have also had a number of songs on the annual Best of College *A Cappella* (BOCA) CDs. *PRIME*, the 'Mates' 11th studio album, released in 2008, was honored on the *Voices Only* 2009 compilation with "The Pretender" and was shortlisted for a CARA Best Mixed Collegiate Album. The lead track off the EP Teaser, "Let It Die," was selected for 2009's *sing six: sunny side up* compilation by CASA. In early 2011, the 'Mates released their 12th studio album, *Hands Off the Mannequin!* Its second track, "When the Day Met the Night," was selected for Voices Only 2011. Most recently they have released their 13th album, *Odd Man In*, now available for purchase on iTunes.

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As Tufts University's oldest all-male *a cappella group*, the Beelzebubs have always been at the forefront of *a cappella*. From Boston to Buenos Aires, the Bubs bring music to life. In 2009 the group was runner-up on season one of NBC's *The Sing Off*. In 2010 the Bubs had the opportunity to be the voice of the Dalton Academy Warblers, the all-male *a cappella* group from the second season of Fox's *Glee*. Among other things, the Beelzebubs have also been fortunate enough to perform for President Obama, as well as in many places around the United States and the world including Disney World, Brazil, Argentina, China, Japan, Greece, England, Turkey, and more. Though the repertoire is stylistically diverse—ranging from rock to top forty to hip hop—one thing about the group is clear. Whether performing for preschoolers or presidents, the Bubs have carried on their motto, bringing "Fun Through Song" to the world since 1963.

Founded in 1963, the Jackson Jills are Tufts' oldest all-female *a cappella* group. A non-profit ensemble, the members frequently sing at charity events, fundraisers, nursing homes, schools, and private parties, sharing their love of music with their audiences. The group's vocal style and repertoire range from standards by the Beatles and Pat Benatar to selections from such contemporary artists as Adele, Bruno Mars, and Mumford & Sons. The Jackson Jills' recordings have received numerous Contemporary *A Cappella* Recording Awards and have been featured by *Rolling Stone*. Their tracks have appeared on Best of College *A Cappella* (BOCA) albums and CAMO best-of *a cappella* albums. The Jackson Jills just released their newest album, *Moonlighting*.

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YOONHEE KO

Cellist Yoonhee Ko began her musical studies at the age of five. She is a prizewinner of many competitions in Korea and the United States, including the Eum Yeon Competition, Hanyang University Competition, and the Coleman Chamber Music Competition. She has performed at the Sejong Arts Center, Kim Young Eue Hall, Seoul Arts Center, Carnegie Hall, and the Kennedy Center. Ms. Ko has been a soloist with the Deokwon Symphony Orchestra, and with the Ewha Woman's University Orchestra and the Boston University Orchestra as a winner of their concerto competitions. She has participated in the Norfolk Chamber Music Festival and the Great Mountain Festival (Korea). As a recipient of the Aldo Parisot Prize, Ms. Ko received her master of music degree and artist diploma from the Yale School of Music; she is currently pursuing her doctorate of musical arts at Boston University under the tutelage of Rhonda Rider. Yoonhee Ko performs on a cello generously on loan from the shop of Mr. Curtis Bryant, Watertown, Massachusetts.

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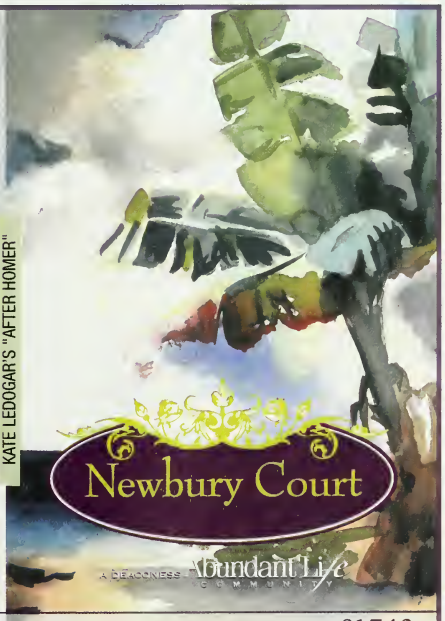

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THE STARS AND STRIPES: FOREVER AT POPS

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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Boston Pops Orchestra
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AUGUST 6 TUE 8:30pm
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AUGUST 16 FRI 8:30pm
Boston Pops Orchestra
Keith Lockhart, conductor
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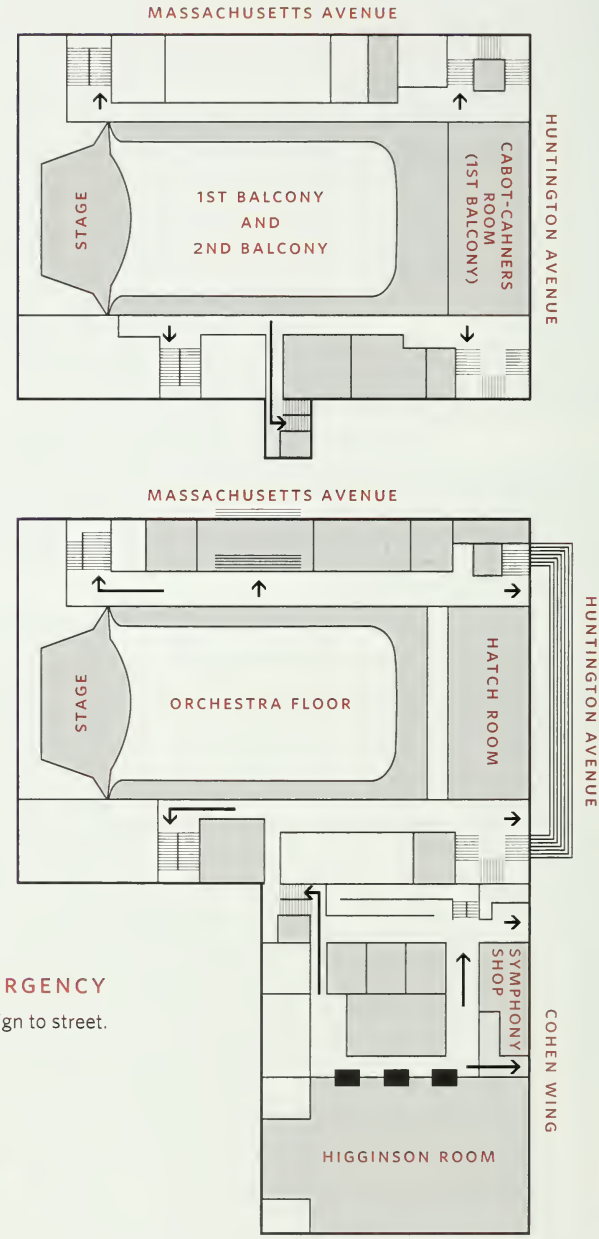

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For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

The box office is open from 10am until 6pm Monday through Friday (noon until 6pm on Saturday). On concert evenings it remains open through intermission for BSO events or a half-hour past starting time for other events. In addition, the box office opens Sunday at noon when there is a concert that afternoon or evening. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.25 for each ticket ordered by phone or online.

Ticket Prices: floor—$92, $70, $42; first balcony—$55, $48; second balcony—$28, $22. For Saturday evening, May 11, and Film Night: floor—$105, $85, $52; first balcony—$66, $59; second balcony—$40, $33. For Group Sales of 25 or more and Event Planning, call (617) 638-9345 or (800) 933-4255.

Ticket Programs: A limited number of Rush Seats will be sold at $9 each (cash only), one to a customer, for the following dates—May 14, 15, 21, and 22, June 4 and 5—at the Symphony Hall box office as of 5pm. The College Card program allows college students with valid ID to purchase a $25 College Card and attend Boston Pops concerts for no additional cost. Ticket availability for College Card holders will be announced on the Saturday prior to each week's performances.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Block-O'Kay Room (formerly the Hatch Room) on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage offers discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM on Saturday evenings in May and June. Visit bso.org for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

Friends of Pops: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthebso@bso.org or call the Friends of the BSO Office at (617) 638-9276 for information. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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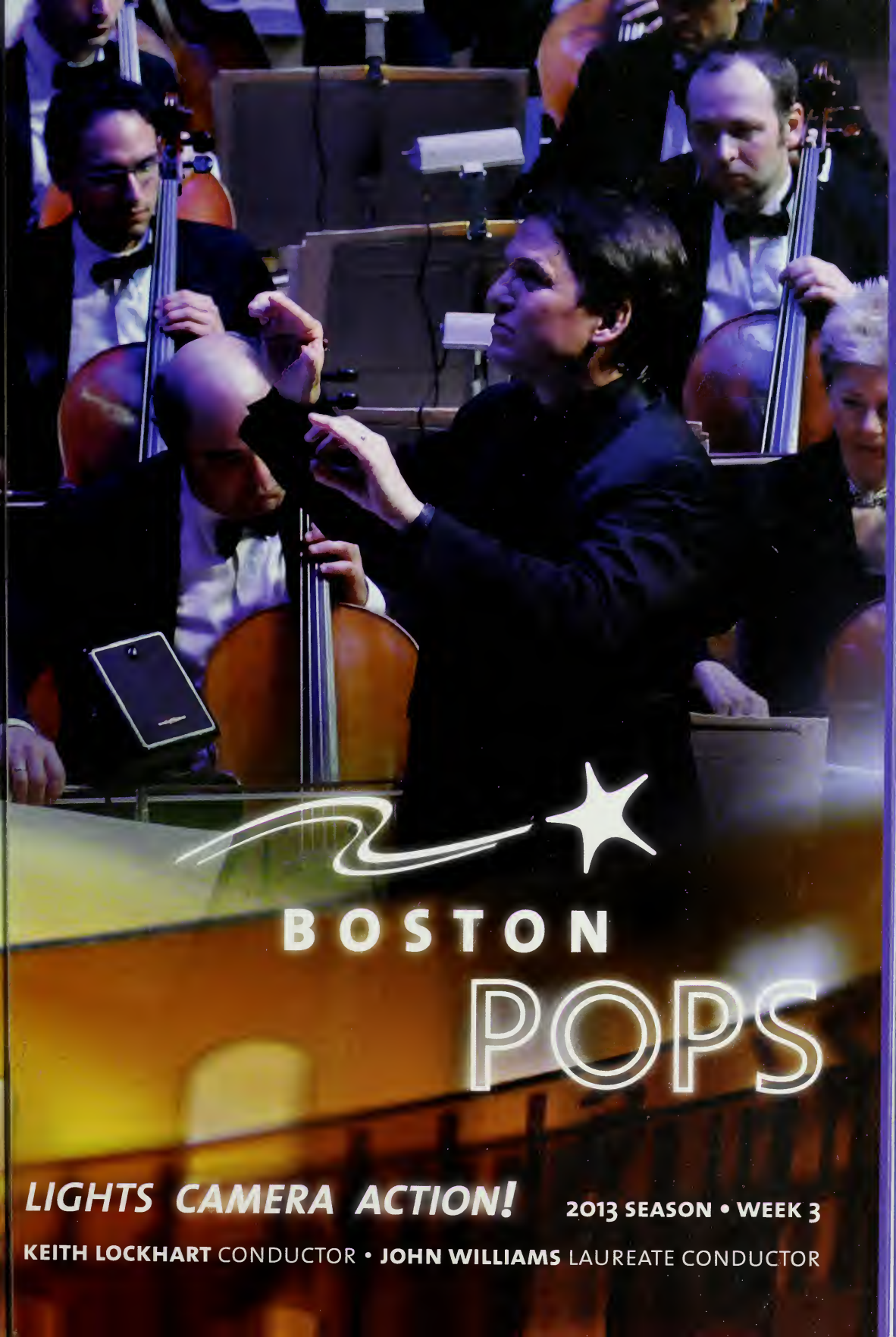

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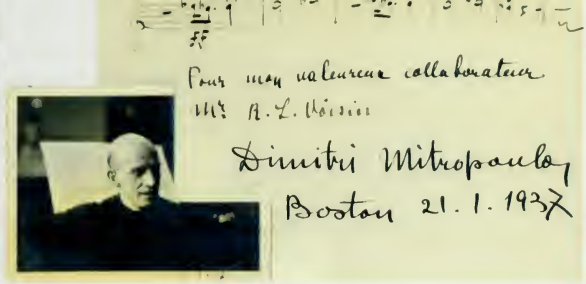


ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, continues to display the breadth and depth of the Archives' holdings, which document countless aspects of BSO history—music directors, players, instrument sections, guest conductors, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the Brooke Corridor (the orchestra-level Massachusetts Avenue corridor) focusing on the influence of the Germania Society on musical life in 19th-century Boston prior to the founding of the BSO
- also in the Brooke Corridor, a display case on the history of the BSO's clarinet section, featuring a recent gift to the BSO Archives of two clarinets owned by Viktor Polatschek, the BSO's principal clarinet from 1930 to 1948
- a pair of display cases, in the Huntington Avenue orchestra-level corridor adjacent to the O'Block/Kay Room, highlighting architectural features of Symphony Hall's ceiling and clerestory windows

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display in the Cabot-Cahners Room of autographs and memorabilia donated to the Archives by legendary trumpet player Roger Voisin, a BSO member from 1935 to 1973 and principal trumpet from 1950 to 1965
- in the first-balcony corridor, audience-right, near the stage, a recently acquired sculpture by Rose Shechet Miller of Erich Leinsdorf, the BSO's music director from 1962 to 1969
- also in the first-balcony corridor, audience-right, display cases documenting political events that took place in Symphony Hall, and in the first-balcony corridor, audience-left, documenting Duke Ellington's Symphony Hall appearances in the 1940s

TOP OF PAGE, LEFT TO RIGHT:

Serge Koussevitzky costumed as Joseph Haydn for a 1939 Pension Fund performance of the composer's "Farewell" Symphony (photo by John B. Sanromá)

A January 1937 autograph greeting, including a musical quote from Debussy's "La Mer," inscribed by guest conductor Dimitri Mitropoulos to BSO trumpet player Roger Voisin

Program for a January 1943 Symphony Hall appearance by Duke Ellington

KEITH LOCKHART

Michael J. Lutch

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops Conductor chair. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. During his eighteen-year tenure, he has conducted more than 1,500 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

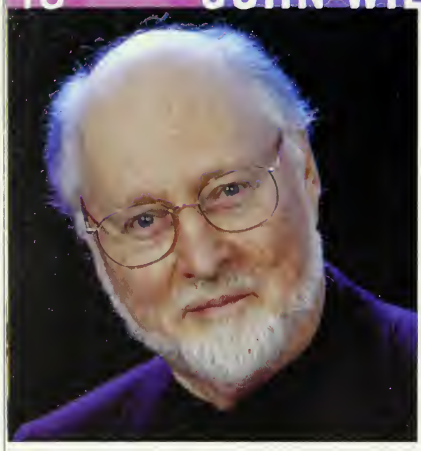
Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*—and also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 73 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and

special guests Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 37 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. He was music director of the Utah Symphony from 1998 to 2009, and led that orchestra in performances at the 2002 Olympic Games, as well as on its first European tour in two decades. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Their latest collaboration, the critically acclaimed *Lincoln*, was released in late 2012. Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-eight Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-one

Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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Valeria Vilker Kuchment*
Tatiana Dimitriades*
Si-Jing Huang*
Wendy Putnam*
Xin Ding*
Glen Cherry*
Yuncong Zhang*

SECOND VIOLINS

Sheila Fiekowsky
Nicole Monahan
Ronan Lefkowitz
Ronald Knudsen°
Vyacheslav Uritsky
Nancy Bracken*+
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Victor Romanul
Catherine French*
Jason Horowitz*
Ala Jojatu*
Caroline Pliszka§

VIOLAS

Cathy Basrak
Principal

Edward Gazouleas°
Robert Barnes
Michael Zaretsky
Mark Ludwig*
Rachel Fagerburg*
Kazuko Matsusaka*
Rebecca Gitter*
Wesley Collins*
Lisa Suslowicz§

CELLOS

Martha Babcock
Principal
Helene and Norman L. Cohners chair, endowed in perpetuity

Sato Knudsen
Mihail Jojatu
Jonathan Miller*°
Owen Young*
Mickey Katz*
Alexandre Lecarme*
Adam Esbensen*
Blaise Déjardin*

BASSES

Lawrence Wolfe
Principal

Benjamin Levy
Dennis Roy
James Orleans*
Todd Seeber*
John Stovall*
Thomas Van Dyck*

FLUTES

Elizabeth Ostling
Principal
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Keisuke Wakao+
Principal

Mark McEwen

ENGLISH HORN

Robert Sheena

CLARINETS

Thomas Martin
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Michael Wayne

BASS CLARINET

Craig Nordstrom

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ABOUT THE BOSTON POPS

Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. In 2010, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance

BOSTON MUSIC HALL
PROMENADE CONCERTS.
SUMMER SEASON.
PUBLISHED BY Advertiser Publishing Co., 105 Summer Street.
MONDAY, AUGUST 17, 1885.
NO. 32.

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top circle)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)
Keith Lockhart leading the Boston Pops Orchestra (left)
The header of a program from the first season of "Promenade Concerts" (bottom)

space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 48 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,500 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his nineteenth season as Boston Pops Conductor. In response to the ever-diversifying trends in

A newspaper account of the opening of the 1902 Boston Pops season (top)

John Williams served as Boston Pops Conductor for fourteen seasons and is now Laureate Conductor. (bottom)

music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 73 television shows, led 37 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

The focus of the 128th Boston Pops season is music for the movies, ranging from Hollywood's Golden Age to today's blockbusters. "Disney's Fantasia: Live in Concert" draws upon selections featured in the original groundbreaking 1940 Disney feature and in *Fantasia 2000*. Film clips from such recent family favorites as *Finding Nemo* and *Monsters, Inc.*, are showcased in "Pixar in Concert." Pops fans can submit their own choices for favorite movie themes to popsmoviemusic@bso.org, and the three selections garnering the most votes will be played during the season. Pops Laureate Conductor John Williams returns for "Film Night," this year leading music from his own Oscar-nominated score to Steven Spielberg's *Lincoln*. For the Pops' tribute to the late Marvin Hamlisch, vocalists Donna McKechnie, Jodi Benson, and Doug LaBrecque perform some of Mr. Hamlisch's most memorable tunes from both stage and screen. Matthew Morrison (*Glee*) and Megan Hilty (*Smash*)—Broadway performers who are also making their mark in television series—bring their considerable talents to the Symphony Hall stage. Broadway star and *Seinfeld* regular Jason Alexander returns as special guest for the annual "Presidents at Pops"

John Williams led a 1992 concert featuring father and daughter John and Bonnie Raitt. (top)
Bernadette Peters performing on Opening Night 2012 (bottom)

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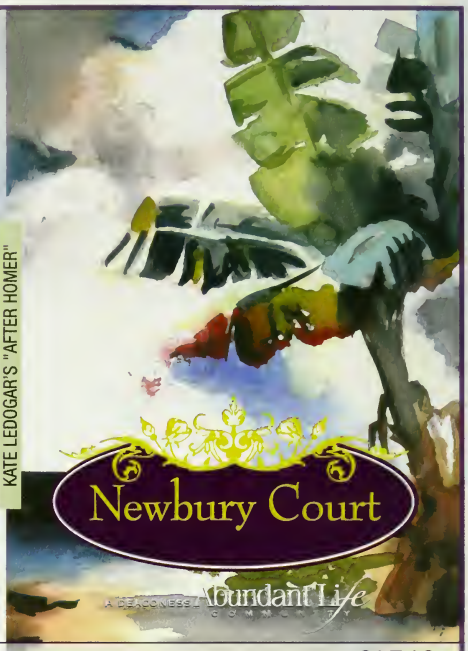

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concert. Another television hit, *Mad Men*, is the inspiration for an early-'60s-themed program. Patrons at these concerts are encouraged to dress in period fashions, and anyone can submit family photos from that era to photoflashback@bso.org for possible inclusion in a Pops collage. As in every season, the Pops programs explore the remarkable richness and variety to be found in American music. Returning guest conductor Charles Floyd and the Boston Pops Gospel Choir join forces with Pastor Wintley Phipps for another rousing "Gospel Night." The sounds of country music bookend the season: Opening Night marks the return to the Pops stage of superstar Vince Gill and, to close the season, the Music City Hitmakers (Brett James, Hillary Lindsey, and Gordie Sampson) sing some of the many hits they have written for country music's hottest stars: "Jesus Take the Wheel" (Carrie Underwood), "Reality" (Kenny Chesney), and "Mr. Know It All" (Kelly Clarkson). They will also join the Tanglewood Festival Chorus to salute our troops with a new song, "Free," written especially for these performances. Keith Lockhart comments, "This season, the Boston Pops celebrates what is probably this country's most significant contribution to popular culture around the world—the movies. Our audiences have the opportunity to experience the thrill of hearing some of the most captivating and memorable movie scores performed live by the orchestra while the film itself is projected on the big onstage screen. In 2013 'America's Orchestra' also explores other musical genres that are considered all-American, including Gospel, Broadway, jazz, and country, all given that distinctive Pops touch."

Keith Lockhart has led more than 1,500 Boston Pops concerts in his eighteen-year tenure. (top)
In 2012 Jennifer Hudson joined Keith Lockhart and the Boston Pops for the July Fourth concert on the Esplanade. (bottom)

Tuesday evening, May 21, 2013, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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MUSIC FROM THE MAD MEN ERA

Theme from *How the West Was Won*	Newman
The Green Leaves of Summer, from *The Alamo*	Tiomkin-Reisman
Suite from *The Magnificent Seven*	E. Bernstein
Excerpts from *2001: A Space Odyssey* Opening Fanfare from *Also Sprach Zarathustra—Blue Danube* Waltzes	R. Strauss/J. Strauss, Jr.
Camelot	Lerner/ Loewe-Bennett
Let the Word Go Forth: JFK in His Own Words Musical excerpts from the film scores to *JFK* and *Celebration 2000: American Journey* by John Williams STEVE AVESON, narrator	

INTERMISSION

Soul Bossa Nova — Jones-Calandrelli
Film produced by Susan Dangel | Edited by Dick Bartlett

Georgy Girl — Springfield/Dale-Hayman

Classical Gas — M. Williams-Osser
JON FINN, guitar

A Taste of Honey — Scott/Marlow-Elliott

Presenting
STEVE LIPPIA

Selections to be announced from the stage

Don't Touch That Dial! '60s TV Memories — arr. Troob
Dragnet—Leave It to Beaver—Green Acres—Twilight Zone—
Star Trek—Rawhide—Bonanza—Perry Mason—I Love Lucy

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Gardner High School Band & Chorus; Aleppo Shriners; St. Catherine of Siena; Arthur D. Little Alumni Assoc., Inc.; Friends of Steve Lippia; Bridgewater Savings Bank

Wednesday evening, May 22, 2013, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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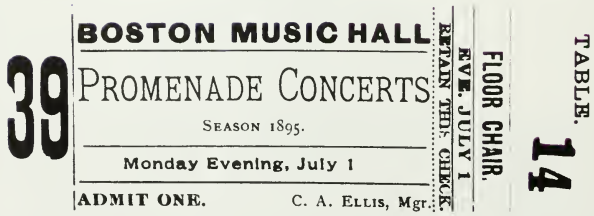
MUSIC FROM THE MAD MEN ERA

Theme from *How the West Was Won*	Newman
The Green Leaves of Summer, from *The Alamo*	Tiomkin-Reisman
Suite from *The Magnificent Seven*	E. Bernstein
Excerpts from *2001: A Space Odyssey* Opening Fanfare from *Also Sprach Zarathustra*—*Blue Danube* Waltzes	R. Strauss/J. Strauss, Jr.
Camelot	Lerner/ Loewe-Bennett

Let the Word Go Forth: JFK in His Own Words
Musical excerpts from the film scores to *JFK* and *Celebration 2000: American Journey* by John Williams
GOVERNOR DEVAL PATRICK, narrator

INTERMISSION



Soul Bossa Nova — Jones-Calandrelli
Film produced by Susan Dangel | Edited by Dick Bartlett

Georgy Girl — Springfield/Dale-Hayman

Classical Gas — M. Williams-Osser
JON FINN, guitar

A Taste of Honey — Scott/Marlow-Elliott

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STEVE LIPPIA

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Among Those Present: John F. Kennedy Library Foundation, Inc.; KSP Financial; Avidia Bank Avid Travelers; Callahan Senior Center; Bingham McCutchen

THE BOSTON POPS ORCHESTRA

Thursday evening, May 23, 2013, at 8
Friday evening, May 24, 2013, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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Procession of the Nobles from *Mlada*	Rimsky-Korsakov
Hooray for Hollywood Film produced by Susan Dangel | Edited by Dick Bartlett	Whiting/Mercer-Williams
Main Title from *Gone With the Wind*	Steiner-Morley
Rhapsody On a Theme of Paganini, Op. 4: Variation XVIII: Andante Cantabile	Rachmaninoff

Dancing with Fred Astaire — arr. Ramin
Top Hat, White Tie and Tails—I Won't Dance—
Dancing in the Dark—The Continental—Change Partners—
The Carioca

Unchained Melody from *Ghost* — North/Zaret-Holdridge

Concertino on Bond Themes, "License to Trill" (world premiere) — arr. Walden
BOSTON CELLO QUARTET

INTERMISSION

Presenting
MEGAN HILTY
Adam Ben-David, piano

Selections to be announced from the stage

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present (May 23): Society of Colonial Wars; St. Camillus Parish; Investors Night at Spring Pops; Plymouth South Middle School; Olde New England Tours; Clement Associates; Temple Chayai Shalom; Temple B'Nai Israel; Carnegie Mellon University College of Fine Arts; Lee University

Among Those Present (May 24): Timberlane Regional Middle School; AARP, Chapter #207; Kittatinny Regional High School; Smithsonian Student Travel; Sir Winston Churchill; Vernon Township High School; East Conn Northeast Learning Center; Road Scholar; Show of the Month Club

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Dennis Montgomery III, keyboard | Jerome K. Kyles, keyboard
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Guest of Honor KATANI SUMNER	Robinson-Floyd
Sacrifice of Praise SHARON MOLDEN	Dominicak/Tucker-Floyd
You Are God IDA KAMRARA	Hobbs/Sowell-Floyd
My Life, My Love, My All	Franklin-Floyd
Rejoice And Be Glad AYEESHA LANE	Houghton/Lindsey-Floyd

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WHERE IS GOSPEL MUSIC GOING?

BY DENNIS L. SLAUGHTER

This question has geographic, stylistic and thematic implications. While the geographic and stylistic implications are fluid, so far, the thematic implications are not. Gospel music today, much as in its infancy, still falls thematically in two broad categories: *praise* and *testimony*. *Praise* is given to God for being omnipresent, omniscient, and "all good." *Testimony*, on the other hand, is given to humans as a witness of said omnipresence, omniscience, and goodness. In listening to gospel music, one can generally distinguish the two. Praise songs most often use the pronoun "You" as they refer to God and songs of Testimony employ "I" in order to suggest an eyewitness account of God's greatness. Ultimately, all of the thematic references in gospel music lead to a report of both God's powerfulness and gentleness. To say "God, You are awesome in all Your ways and I adore You," is *praise*. To say "God, I Thank You for being so good to me and taking care of me when I needed You" is *testimony*. These themes are not new and pervade today's gospel music just as they did yesterday's gospel music.

As for the geographic and stylistic questions, the jury continues to deliberate. In 1979, UMass-Amherst Professor Emeritus Horace Boyer (1935-2009) asked a probing question that is continually debated in African American churches: "Is it possible that one day gospel music will no longer belong to the church?" (Boyer 1979). Then in 1987, *Billboard* published a report on the status of gospel music that said: "Perhaps the biggest news in gospel music this year is the stunning growth and wider acceptance of black gospel music. No longer an esoteric cultural phenomenon, it is now presented in many styles and is quickly becoming another popular form of black music without losing any of its message" ("Black Gospel: Rocketing to Higher Prominence," 1987). While gospel music's prominence and popularity has experienced growth in non-Christian and cross-cultural markets, it continues, strongly, to have its religious and cultural importance to the African American community and in the church, generally. Lest we forget, gospel music *is* entertaining; but it is *not* entertainment.

Gospel music, which had its beginnings in the early 1900s, soon outgrew the walls of the church. During the 1930s gospel quartets enjoyed performing in nonreligious settings. By the mid-1950s, such noted gospel artists as Clara Ward, Della Reese, and Roberta Martin began accepting offers to perform in nightclubs and theaters. There was great criticism from ministers, other gospel artists, and the Black community for these decisions (Reagon, 1992). Both Clara Ward and Della Reese defended their positions in different ways. Ward maintained that her mission was to evangelize rather than entertain and said "...God intended for this message

Horace Boyer (left circle)
Albertina Walker (right circle)

to be heard in song not solely by those who attend churches, but also by the outsiders who in many cases never attend a house of worship." (Ward, 1956). Della Reese, on the other hand, declared that her performances at New York's Copacabana served only an entertainment purpose: "We are not presented as holy singers; we are there to show that gospel is interesting music. We don't perform in nightclubs to save souls." Reese went on to express her financial considerations for her venue decisions: "I like a comfortable apartment, a healthy bank account and some good solid real estate ("Gospel to Pop to Gospel," 1962). Despite decisions that Ward and Reese made, still others, such as Mahalia Jackson declared about nightclub appearances, "It's not the place for my kind of singing" (Gehman, 1958).

Regardless of the geography, whether in non-English-speaking countries or in any places domestically that are outside of the walls of the church, gospel music continues to maintain its thematic integrity with the two broad categories of praise and testimony. Stylistically, the many contemporary composers of various genres influence gospel music's composers. And like gospel is influenced, so does it influence other contemporary music.

Given its influences, there is no certain answer to where gospel music will go geographically and stylistically. One can only guess that its possibilities are limitless. Gospel artists will likely continue to reach new markets of young people and non-Christians by imitating the contemporary styles of the times. Similarly, secular and sacred record labels will seek to expand their marketing horizons by encouraging crossover secular and sacred artists and music. This blurring of the distinctions will likely answer Professor Boyer's 1979 question with a resounding "I don't know."

Who would have imagined in the 1920s—or for that matter, the mid-'70s—the "marrying" of gospel singing and an orchestra, in a renowned concert hall, with a mixed-race audience, and a mixed-race choir... in Boston? With Gospel Night at the Pops now enjoying its 21st year, with no end in the foreseeable future, it is safe to say that the question will be pondered for a while to come. New venues are seeking new programming all the time.

What continues to inspire and influence gospel artists and composers is a 1949 statement made by gospel legend Kenneth Morris (1917-1989). Morris, who was an arranger, composer, and publisher, owned Martin & Morris Music Studio, a publishing firm in Chicago. Morris' statement was as follows:

Music is the one form of expression known to humans that is understood by every tribe and nation. Every human, no matter what his race, religion, or creed, can be brought into mutual understanding with every other human through the medium of music. No matter how divergent a man's speech or way of life may be, music can bring him into mutual association and

Cover of a gospel songbook published by Martin and Morris (above)

understanding with all other men. Truly, music is the universal language. We may not understand a foreigner's speech, philosophy, or habits, but we can readily grasp his sentiments and mood through his music. Thus, to say that music speaks is not an exaggeration for music speaks to the soul of a man. Since this is the case, we should be very particular in our church music for we are not merely entertaining but speaking to the souls of men and women and therefore should be very careful what we "say." (Morris, 1949)

Kenneth Morris was born and reared in Jamaica, N.Y. He moved to Chicago in the 1930s to pursue a lifelong love of music. In 1936, he became an arranger for the Lillian M. Bowles Music House, which was located at 46th and State Streets. In 1940, he and Sallie Martin formed Martin and Morris Music Inc. Martin & Morris later joined with Bowles, Thomas A. Dorsey, Theodore Frye, and Roberta Martin to make Chicago the premier publishing center of gospel music. His firm published and sold gospel sheet music, records, hymnals and music books. As a composer, Mr. Morris wrote more than 300 works. These included "Yes, God Is Real," "Christ Is All," "Just a Closer Walk with Thee," and "Dig a Little Deeper in God's Love." He arranged music for such artists as James Cleveland, Mahalia Jackson, Alex Bradford, Andrae Crouch, and Albertina Walker.

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ABOUT THE MUSIC

Conductor Charles Floyd has provided his own insights about the selections being performed by the Boston Pops Gospel Choir and soloists. He comments, "I am sure that some of my explanations might be more cerebral than visceral, but the challenge of marrying gospel music with a symphony orchestra requires a delicate balance of such considerations which are rarely (if ever) put into words. Because Gospel Night is in its 21st year, the challenge becomes even greater to keep pace with gospel music's ever-evolving history as the years go by. It is because of its energetic evolution that we find no shortage of ideas from which to draw repertory from one concert to the next."

"Guest of Honor"

Originally recorded by Tamela Mann, this selection begins with a rousing brass fanfare and quickly evolves into a very "happy, bouncy" tune which I hope will appeal to the audience as a fitting opener. As the title suggests, it encourages listeners to invite the Spirit of God into their hearts as a welcome guest. The concept of "caller/response" is a cornerstone of gospel music. This arrangement extends that concept from the soloist and choir to include the orchestra in the interplay.

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"Sacrifice of Praise"

This song was originally recorded by Dr. William Winston of the well-known Living Word Ministries. It hails from my hometown of Chicago, a veritable hotbed of gospel and blues. The importance of this resides in the tendency (now tradition) of blending the "old" with the "new" as a sort of musical osmosis of styles that became inevitable if not unstoppable. The choral parts are fairly simple, but the accompanying harmonies are bold and refreshing. While many gospel arrangements/compositions utilize the idea of the repeated "vamp" in one key, or even with a half-step modulation upward with each repetition, this particular selection repeats its vamps at the interval of a minor third—a rare and fairly new event in the evolution of the gospel style. Modal cadences and clustered harmonies are also departures from tradition, yet tradition never feels compromised.

"You Are God"

Originally recorded by Darwin Hobbs, this tune owes much to the world of R&B, especially to an R&B style from the '80s and '90s. Since then, this flavor, once frowned upon in churches, has crept into gospel music, becoming very common and almost "expected." It is a reverent hymn in the form of a ballad that rolls along coherently in triple meter.

"My Life, My Love, My All"

This is another hymn-like ballad in a more contemporary style. It was originally recorded by multi-Grammy Award-winning artist Kirk Franklin, who is best known for his urban sensitivity. Around the turn of the century, there were greater efforts to take the church to the people when getting people to the church proved to be more challenging than successful. Gospel music DNA once again found another new avenue for evolution as the music itself became less church-like and embraced musical elements more familiar to "the people." This song is meditative and intimate, but like many songs of this kind, builds to a rousing peak in much the same way as a slow movement by Rachmaninoff.

"Rejoice and Be Glad"

Originally recorded by gospel favorite Karen Clark-Sheard, this song has a style echoing that of "Sacrifice Of Praise," in that the melodies are really very simple and sail above very contemporary harmonies quite comfortably (although the chorus might beg to differ!). The unexpected rhythmic accents are an ideal compliment.

"I Can Go to God In Prayer"

The late, great Albertina Walker originally recorded this song, which is much more traditional than the other selections on the program. While some would refer to it as "old school gospel," it was a contemporary and innovative classic when it first appeared. There is nothing modern about it by today's standards, but it is one of those uplifting gospel classics that has endured for decades in churches all over the country.

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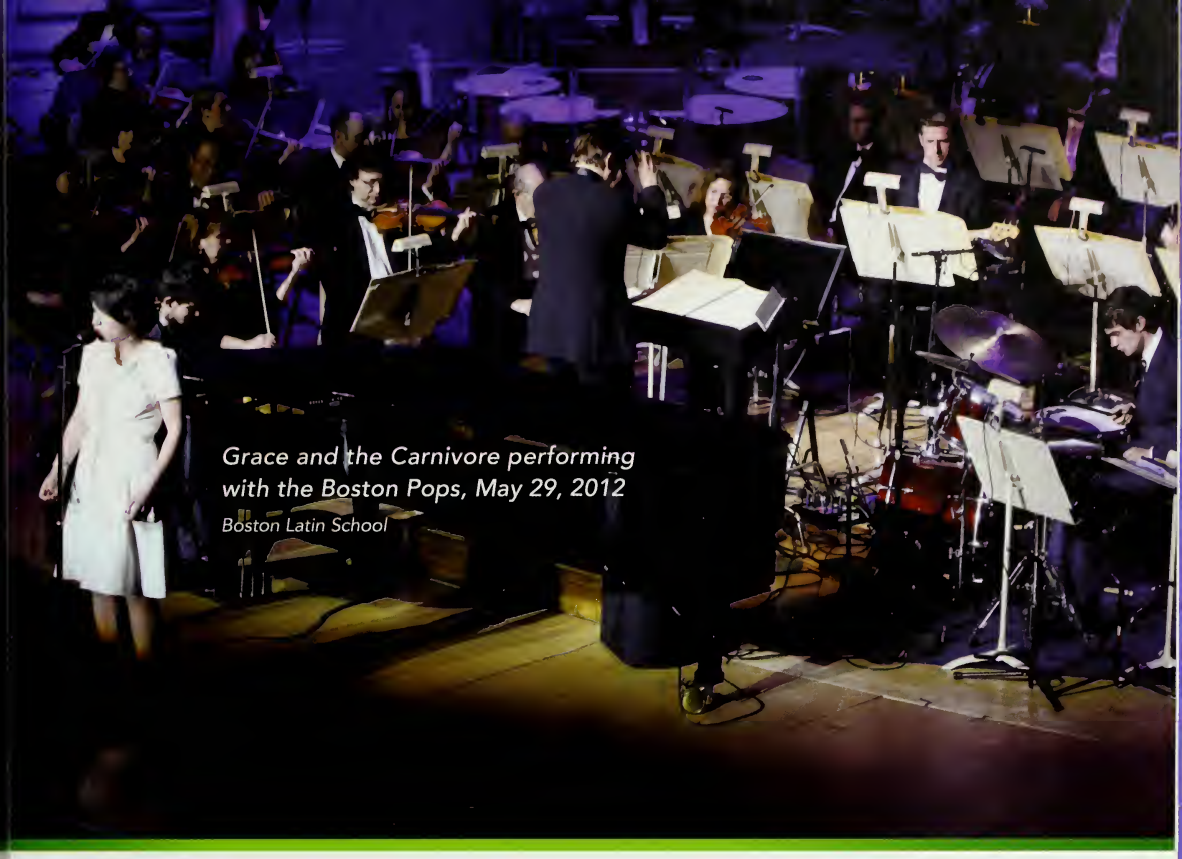

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STEVE AVESON

Steve Aveson joined New England Cable News (NECN) in June 2010 as News Anchor and co-host of NECN's news and lifestyle program *The Morning Show*. He is an award-winning TV news journalist with deep experience in New England. Nationally, Mr. Aveson worked as an anchor, correspondent, and host at ABC News, ABC's *20/20*, ABC's *Good Morning America*, and on the Christian Science Monitor's Monitor Channel. For three years he anchored the Discovery News Science program, including live coverage of the Mars Pathfinder landing and John Glenn's return to space. A founding member of the Boston Shakespeare Company, Mr. Aveson has extensive ties to the performing arts. At the Boston Symphony he worked for several years as resident narrator for the youth and family concerts led by Harry Ellis Dickson. For two decades he has hosted an annual holiday concert with the Baltimore Choral Arts Society. As an actor he helped earn an Emmy Award for *Crabs*, a live comedy program on Maryland Public Television. From London to Paris he has entertained on street corners and traveled to 37 states with the Royal Lichtenstein Circus. His voice can be heard on animated cartoons and most recently on the BBC recording of Richard Stark's *Lemons Never Lie*. Steve Aveson attended the University of California, Santa Barbara, and is a proud graduate of Wheelock College.

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GOVERNOR DEVAL PATRICK

Deval Patrick was reelected to a second term as Governor of the Commonwealth of Massachusetts in November 2010, renewing his commitment to expanding opportunity and prosperity in Massachusetts. Governor Patrick's life has charted a path from the South Side of Chicago to the U.S. Justice Department, Fortune 500 boardrooms, and now the Massachusetts State House. In each of these capacities, Governor Patrick has been guided by the advice of his grandmother: hope for the best and work for it. First elected in 2006 on a platform of hope and change, Governor Patrick entered office propelled by an unprecedented grassroots campaign. Despite a challenging economic environment, the Patrick administration maintained or expanded the state's investment in critical growth sectors while delivering timely budgets and cutting state spending. Governor Patrick funded public education at the highest levels in the history of the Commonwealth and its school reform initiatives earned Massachusetts the top spot in the national Race to the Top competition. And through targeted initiatives that play to the Commonwealth's unique strengths, like his landmark 10-year, $1 billion program to promote the state's life sciences industry, the Governor has positioned the state as a global leader in biotech, bio pharmaceuticals, and IT, and as a national leader in clean energy, including making Massachusetts home to the country's first offshore wind farm. Governor Patrick committed the state to renewing its aging and neglected infrastructure and oversaw the expansion of affordable health care insurance to over 98% of Massachusetts residents. The Patrick administration also accomplished major reforms that had eluded decades of other elected leadership, reforming the state's pension systems, ethics laws, and transportation bureaucracy. Patrick came to Massachusetts in 1970 at the age of 14. A motivated student despite the difficult circumstances of poor and sometimes violent Chicago schools, he was awarded a scholarship to Milton Academy through A Better Chance, a Boston-based organization. From that time forward, it has been Massachusetts people, schools, and institutions that have given Governor Patrick the opportunity to excel. He sees his service as governor as payback for the opportunities the Commonwealth has given him. Governor Patrick is a graduate of Harvard College, the first in his family to attend college, and of Harvard Law School. After clerking for a federal judge, he led a successful career in the private sector as an attorney and business executive, rising to senior executive positions at Texaco and Coca-Cola. In 1994, President Clinton appointed Patrick as Assistant Attorney General for Civil Rights, the nation's top civil rights post. Diane and Deval Patrick have been married for more than twenty-five years and have two adult daughters.

STEVE LIPPIA

Steve Lippia has established his place among the country's finest interpreters of standards and traditional pop music. Blending classic with today, his show introduces a new generation to this timeless music, while also appealing to longtime listeners. Steve has headlined in highly successful, extended engagements at the Rio Suites Hotel and Casino in Las Vegas and Resorts Hotel and Casino in Atlantic City; he has performed in multiple engagements for Hilton Atlantic City and Casino Windsor, among others. His engagements with symphony orchestras have taken him across North America, including Akron, Alabama, Albany, Allentown, Amarillo, Austin, Bangor, Bartlesville, Battle Creek, Boulder Philharmonic, Bowling Green, Brampton-Ontario, Buffalo, Calgary, Cape Cod, Charlotte, Chattanooga, Cleveland Pops, Colorado, Columbus Indiana, Corpus Christi, Dallas, Danville, Dayton, Duluth-Superior, Edmonton, Elgin, Erie, Evansville, Fort Smith, Fort Wayne, Fort Worth, Fresno, Grand Rapids, Great Falls, Greensboro, Greenville, Harrisburg, Hartford, Hershey, Hilton Head, Huntsville, Indianapolis, Irving, Jacksonville, Kansas City, Kingston (Canada), Knoxville, Lafayette, Las Cruces, Lexington, Lima (OH), Louisiana, Louisville, Mississippi, Missouri, Music in the Mountains, Napa, Naples, New Haven, New Jersey, North Arkansas, North Carolina, Ocean City Pops, Omaha, Orchestra Kentucky, Oregon, Palm Beach Pops, Peter Nero and the Philly Pops, Phoenix, Portland (ME), Quad City, Richmond, Rochester, Rockford, St. Louis, San Angelo, San Antonio, Shreveport, Signature-Tulsa, Sioux City, South Arkansas, South Dakota, Southwest Michigan, Stockton, Tacoma, Toledo, Toronto, Tucson, Utah, Vancouver, Virginia, West Michigan, Williamsburg, Winnipeg, Winston-Salem, and York (Canada). Recent and future symphonic engagements include Anchorage, the Boston Pops, Boston Philharmonic, Chattanooga, Colorado, Forth Worth, Jacksonville, Midland, North Charleston Pops, Rochester, Saskatoon, Symphony Silicon Valley, Tallahassee, and Yakima. Steve has headlined at New York's legendary Birdland Jazz Club, backed by the Nelson Riddle and Woody Herman orchestras. He performed in a highly successful European Jazz Festival Tour, which resulted in a nationally televised special on Finnish TV2. He has performed at numerous special events, including an event for the JazzAspen Festival, events in Beverly Hills at the estates of producer Irwin Winkler and of Aaron Spelling, a gala fundraiser honoring Mrs. Betty Ford in Vail, Colorado, multiple events for the Walton Family, the Crown Family, Donald Trump, and Michael Dell, and several performances with Keith Lockhart and Boston Pops. On television he has been seen on *Extra*, Fox's *Good Day New York*, CNN's *Showbiz Today*, and on ABC and the BBC. Steve Lippia's much acclaimed, self-titled CD was recorded at Warner Brothers' Studios in Los Angeles with a 41-piece orchestra. Other recordings include *Steve Lippia Live* and *Steve Lippia in Concert*. A native of Southington, Connecticut, he makes his home in Las Vegas, Nevada, with his wife and two miniature German Schnauzers.

THE BOSTON CELLO QUARTET

The Boston Cello Quartet was founded in January 2010 by four cellists of the Boston Symphony Orchestra: Blaise Déjardin, Adam Esbensen, Mihail Jojatu, and Alexandre Lecarme. This is the first time in BSO history that such a cello ensemble has been formed. With the wish to explore the limitless possibilities of the instrument they love, the members perform a wide repertoire ranging from classical music to jazz, tango, contemporary works, and even comic medleys. Some pieces are written originally for cello quartet, and others are arrangements written by cellists, mostly over the last century. Blaise Déjardin is also adding to the repertoire by constantly writing new arrangements for the group. The members of the Boston Cello Quartet are originally from France, Romania, and the United States, and met in 2008, when three of them joined the Boston Symphony Orchestra. The quartet also rotates the role of leader for each piece, which is unique in the world of cello quartets. The group's debut concert at Tanglewood in July 2010 was described as "The best Prelude Concert at Ozawa Hall since the hall was built" (in 1994). Captivating classical and rock audiences alike, the Boston Cello Quartet made its Koussevitzky Music Shed debut at Tanglewood in August 2011, opening for Train. They recently partnered with composer Olivier Deriviere to record the soundtrack of the videogame "Of Orcs and Men," released in fall 2012 on Xbox 360, PS3, and PC. Their first album, *Pictures*, was released in February 2013, quickly rising to the 57th spot in the Top Classical Albums Rankings on iTunes.

Born in Strasbourg, France, in 1984, **Blaise Déjardin** made his debut with orchestra at age 14, performing Haydn's C Major Concerto at the Corum of Montpellier, France. First prize-winner at the Maurice Gendron International Cello Competition (2005) in France, Blaise Déjardin became the youngest prizewinner at the 6th Adam International Cello Competition (2006) in New Zealand. As a soloist, he has performed with the Christchurch Symphony Orchestra, the Kuopio Symphony Orchestra, the French Camerata, and many others. Blaise Déjardin joined the Boston Symphony Orchestra in 2008. Since 2010, he has written numerous arrangements for the Boston Cello Quartet.

Adam Esbensen joined the Boston Symphony Orchestra in September 2008 after spending five years as a cellist with the Oregon Symphony and two years previously with the Louisville Orchestra. While living in Portland, he took an interest in new music as a member of the Fear No Music ensemble and at the Ernest Bloch Composer's Symposium. He has spent summers at festivals in Taos, Vail, Spoleto-Italy, Bellingham, and San Luis Obispo.

Romanian-born cellist **Mihail Jojatu** joined the Boston Symphony Orchestra in 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season. Mr.

Jojatu has collaborated with such artists as Yefim Bronfman, Sarah Chang, Glenn Dicterow, Peter Serkin, Gil Shaham, members of the Juilliard and Muir string quartets, and Seiji Ozawa, who asked him to substitute for Mstislav Rostropovich in rehearsing the Dvořák Cello Concerto with the Tanglewood Music Center Orchestra. He has performed as guest soloist with the Radio Symphony Orchestra of Bucharest, the Berkshire Symphony, Longwood Symphony, and Indian Hill Orchestra.

A native of Grasse, France, **Alexandre Lecarme** joined the Boston Symphony Orchestra at the start of the 2008-09 season. An avid chamber musician, Mr. Lecarme has appeared on the Rockport Chamber Music Festival, Hammond Performing Arts Series, Copley Society Series, Hebron and Thayer Academy concert series, Temple Emmanuel Chamber Music Series, and the chamber music series of the Boston Symphony Orchestra. Since 2010 he has been a member of the Alianza String Quartet. Mr. Lecarme has released CDs for Hammond GMAC Performing Arts of works by Bach, Debussy, Schubert, and Beethoven.

MEGAN HILTY

Megan Hilty stars in NBC's musical drama *Smash* as the seasoned triple-threat Ivy Lynn, and was recently signed to Sony Music in a partnership between Sony Masterworks and Columbia Records. Her new album, *It Happens All The Time*, released in March 2013, includes fresh interpretations of compositions by contemporary songwriters and producers. Ms. Hilty was recently seen as Lorelei Lee, the diamond-loving blonde made famous by Carol Channing, in the *Encores!* production of *Gentlemen Prefer Blondes*, for which she earned rave reviews. In addition, her voice was featured as Rosetta in Disney's *Tinker Bell: Secret of the Wings*. She has previously recorded vocals in Disney's *The Secret Life of Magic Gourd, Phineas and Ferb, Glenn Martin DDS, American Dad, Tinker Bell and the Pixie Hollow Games*, and *Robot and Monster*. She was the singing voice of Snow White in the film *Shrek the Third*, recently wrapped production on Summertime Entertainment's upcoming animated film *Dorothy of Oz* (with Kelsey Grammer, Hugh Dancy, and Lea Michele), and can also be heard alongside Plácido Domingo on the opera star's duet album. A native of Seattle, Megan Hilty moved to New York City after graduating from the prestigious Carnegie Mellon University, and quickly made her Broadway debut as Glinda in *Wicked*. She went on to perform the role in both the national tour and in Los Angeles. After receiving critical acclaim for her portrayal of Doralee Rhodes in Broadway's *9 to 5: The Musical*, Ms. Hilty was honored with nominations for Lead Actress in a Musical at the Drama Desk Awards, Outer Critics Circle Awards, the Drama League Awards, and L.A. Stage Alliance Ovation Awards. She has performed with the National Symphony Orchestra at the Kennedy Center, the New York Philharmonic at Lincoln Center, and with the Cincinnati Symphony. She was also featured in TNT's 2012 *Christmas in Washington* special and continues to perform at prestigious venues nationwide. Her television credits include guest-starring roles in *Melissa & Joey, Bones, The*

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Closer, Desperate Housewives, CSI, Shark, Ugly Betty, Eli Stone, and *The Suite Life of Zach and Cody*. Among her film credits are *The Bitter Feast* and the short film *The Happiest Man Alive*, opposite Justin Chambers. This week Megan Hilty makes her debut with Keith Lockhart and the Boston Pops Orchestra.

CHARLES FLOYD

Born in Chicago, conductor/pianist/composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. His mentors include pianists Joseph Schwartz, the late Aube Tzerko, Howard Karp, Lee Luvisi, and Misha Dichter. As a conductor, he has led more than 500 orchestras since 1991, during which time his podium work caught the special attention of conductors James DePreist and Seiji Ozawa. He has appeared with the symphony orchestras of Detroit, Oregon, Saint Louis, Philadelphia, Buffalo, San Francisco, Chicago, and Baltimore, as well as with the Scottish National Radio Orchestra, Toronto Symphony, Sydney Symphony, Melbourne Symphony, Aukland Symphony, Wellington Sinfonia (New Zealand), Honolulu Symphony, London Philharmonic, Edmonton Symphony (Alberta, Canada), and the Holland Symfonia (Haarlem and Amsterdam, The Netherlands). During the 2003-04 season, he appeared with the Los Angeles Philharmonic in four different programs, and in July 2004 made his Brooklyn Philharmonic debut at Carnegie Hall. A regular guest conductor of the Boston Pops for nineteen years, he leads the annual "Gospel Night at Pops" at Symphony Hall. His work in the 1996 season included a PBS telecast of *Evening at Pops* featuring Patti LaBelle and Edwin Hawkins, and critically acclaimed performances as pianist of Gershwin's *Rhapsody in Blue* under Keith Lockhart. Mr. Floyd's programs have featured such artists as Grace Bumbry, Harolyn Blackwell, Sting, Elton John, Brian Wilson, James Taylor, Matt Lauer, the Paratore Brothers, Yolanda Adams, Jennifer Holliday, Daryl Coley, Kirk Franklin, Doc Severinsen, Sergio Mendes, Chris Botti, Stevie Wonder, Wynona Judd, William Warfield, and Edwin Hawkins. In 1998 he was music director for PBS's *A Cathedral Christmas*, with Metropolitan Opera mezzo-soprano Denyce Graves at the National Cathedral in Washington, D.C. His eleven-year partnership with singer Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS "Great Performances" concert video of the same title, as well as the Grammy-winning releases *Take a Look* and *Stardust*. Charles Floyd's compositions range from chamber music to large orchestral and vocal works. A tribute to the Rev. Dr. Martin Luther King, *One Man's Dream* for narrator and orchestra, was commissioned and premiered by the Charlotte Symphony Orchestra in 2001. His *Four Spirituals* for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995, and his oratorio *Hosanna* for gospel chorus and orchestra premiered here in 2000. Last year's "Gospel Night" program featured the Boston premiere of

his cello concerto, with Boston Symphony cellist Owen Young as soloist. In July 2005 Charles Floyd conducted Howard Shore's *The Lord Of The Rings Symphony* at the request of the Oscar-winning film composer. In January 2009 he was the conductor for "We Are One," the pre-inaugural celebration for President Barack Obama at the Lincoln Memorial.

WINTLEY PHIPPS

Wintley Augustus Phipps was born in Trinidad, West Indies, and raised in Montreal. He attended Kingsway College, a Christian Academy; Oakwood College in Huntsville, Alabama, where he received a bachelor's in theology; and Andrews University in Berrien Springs, Michigan, where he earned a master's of divinity degree. He holds honorary degrees from Waynesburg University, Oakwood University, and Wheelock College. A world-renowned vocal artist, pastor, motivational speaker, and education activist, Mr. Phipps is the founder, president, and CEO of the U.S. Dream Academy, Inc. (www.usdreamacademy.org), a non-profit, nationwide after-school program that provides mentoring and tutoring to children of incarcerated parents and to children falling behind in school. Mr. Phipps currently serves on the Board of Directors of Miss America's Outstanding Teen, and formerly served on the Scholarship America Board of Trustees, the Council for Religious Freedom, and Prison Fellowship Ministries. For his work at the U.S. Dream Academy, he has received numerous awards, among them the Excellence in Mentoring for Program Leadership Award from MENTOR/National Mentoring Partnership; the Oprah Winfrey Angel Network Use Your Life Award; the Philanthropist of the Year Award from the National Center for Black Philanthropy, Inc.; and the Distinguished Service Award from Loma Linda University. The National Speakers Association awarded him the Master of Influence Award. In 2009 he sang his celebrated rendition of "Amazing Grace" for the 56th Presidential Inaugural Prayer Service and President Barack Obama at Washington's National Cathedral. In 2007 Mr. Phipps delivered an inspirational address and prayer for the opening of the Oprah Winfrey Leadership Academy for Girls in South Africa. He provided musical interpretations for Ms. Winfrey's weeklong coverage of the 9/11 tragedy and a special prayer for her to deliver in tribute to the lives lost. He has sung for Presidents Ronald Reagan, George H.W. Bush, William Jefferson Clinton, and George W. Bush at prayer breakfasts and other celebrations, and met President Nelson Mandela of South Africa. His performances include the inaugural ceremony of President George W. Bush; the 1984 and 1988 Democratic conventions; USA Funds California Association of Student Financial Aid Administrators Annual Conference; the Congressional Gold Medal Ceremonies in the White House for Mother Teresa and the Little Rock Nine; the Dr. Martin Luther King, Jr., TV special; 13th and 14th annual European Prayer Breakfast in Brussels; the Salvation Army; the Billy Graham Crusades; the Urban League; the Vatican for Pope John Paul II; the Rosa Parks birthday celebration; and Loma Linda University centennial celebration. Twice nominated for Grammy Awards, Mr. Phipps has performed on

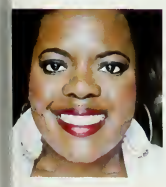
Saturday Night Live and has appeared on *Oprah Winfrey* and *CBS Nightwatch*. He is the author of *The Power of A Dream* and *My Greatest Romance: Love Notes to God, Vol. I* and founder of Songs of Freedom Publishing Company and Coral Records Recording Company. Wintley Phipps has attracted an entire new generation of fans with his performance of "Amazing Grace" attracting over nine million viewers and making him the most watched gospel artist on YouTube.

GOSPEL NIGHT SOLOISTS

Katani Sumner is well known as the "Inspirational MC" at the Original House of Blues' Sunday Gospel Brunch; she also served in that role at the House of Blues-Fenway to rave reviews. She is currently a member of the House of Blues' Schoolhouse Band as a singer/narrator for the History of the Blues presentations. One of her proudest moments has been as a featured lead vocalist for the Boston Community Choir during the Gospel Night at the Pops performances. She recently released her first full-length CD project entitled appropriately *Delayed Not Denied*, available at www.katanisumner.com and on iTunes and Amazon.com.

A member of the Boston Pops Gospel Choir since its inception in 1993, **Sharon Molden** has been featured each year as one of its soloists, including the 1996 concert with Edwin Hawkins. A native of Dallas, Texas, Sharon grew up singing gospel music in her home church and throughout Texas Northeast. Sharon sings in numerous choirs throughout New England, and can be heard all over the city in numerous venues with the Boston Community Choir, Joyful Voices of Inspiration Choir, Messiah Baptist Church, and other local groups. A 38-year career federal civil servant, Sharon is now retired and enjoying all the pleasures life has to offer.

A featured vocalist at both Gospel Night at Pops and Holiday Pops, **Ida Kamrara** can be heard on Just 4 Praize's CD, *Joy Divine*. Ida performs with the Boston Community Choir, NEC Millennium Choir, Harlem Gospel Choir, and in Langston Hughes's play, *Black Nativity*. She has performed nationally and internationally and had the honor of being selected to sing at the Gospel Music Workshop of America's New Artist Showcase. She has been a worship leader at her church, and her desire is to touch hearts with her voice. She is grateful to her family, friends, numerous directors, Dr. Dennis Slaughter, Norris Welch, and conductor Charles Floyd for being supportive of her musical journey.



Ayeesha Lane has been singing since the age of eight, only at the encouragement of her grandmother Lorena. Since the early 1980s, she has attended the historic Myrtle Baptist Church in West Newton, Massachusetts, where she currently serves as a worship leader. As a member of one of Boston's premier gospel ensembles, Living Water, she participated last year in their sophomore recording project. Ayeesha has been a member of the Boston Pops Gospel Choir since 1993, and currently works as a consultant with Third Sector New England.

A former Stax recording artist and alumna of Boston Conservatory, **Suzanne Buell** is a lifelong performer and an early childhood music educator. For many years, Suzanne has sung in her own band here in Massachusetts, as well as in Memphis and in California. Her CD titled *Tell the World* was released in May 2001. She performed with her band at the Memphis Music Festival, and has performed both solo and in ensemble with the Memphis Symphony Chorus, Cabrillo College Chorus, Oakland Interfaith Gospel Chorus, Harvard Pro Musica, and Concord Women's Chorus. Suzanne currently resides in Harvard, Massachusetts, and is on the faculty of Indian Hill Music Center in Littleton, Massachusetts.

Born in Haiti, **Carline Bruno-Hollant** was exposed to singing beginning at age seven. Later she sang as part of church choirs and in solo performances. Discovered by a leading radio station owner and TV production director, she found voice work, both spoken and singing, in radio, television series, and advertising. In 1986 she was involved in national and artistic programs designed to bring Haiti back to life. After her first album in 2001, she studied voice at AUC, then with the late John Ross of Black Nativity. She is now a member of BCC.

THE BOSTON POPS GOSPEL CHOIR

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the committee and a BSO Overseer. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd returns to lead "Gospel Night" for the nineteenth time. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert taped for the PBS series *Evening at Pops*.

THE BOSTON POPS GOSPEL CHOIR

SOPRANOS

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Betsy Clifford
Mernie Clifton
Maru Colbert
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Barbara Piper Green
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Laura Lapointe
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Lauren A. McLean-Britt
Makeysha Montgomery
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THE STARS AND STRIPES: FOREVER AT POPS

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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8:30 am	*Check in*
9:00–10:10 am	CRAIG WRIGHT, Yale
10:10–10:25 am	*Break*
10:25–11:35 am	LOUIS MASUR, Rutgers
11:35–11:50 am	*Break*
11:50 am–1:00 pm	TINA RIVERS, Columbia
1:00–2:30 pm	*Break*
2:30 pm	BSO, Koussevitzky Music Shed

GENERAL REGISTRATION: $159

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The Nature of Genius: From Leonardo da Vinci to Beethoven
Craig Wright • Yale University

What is genius? Can we all become geniuses if we just practice diligently for 10,000 hours over a 10 year period, as some recent "self-help" books suggest? This class will test our definition by evaluating luminaries past and present, including Charles Darwin, Michael Phelps, Michael Jackson, Mark Zuckerberg, Warren Buffet, and even Secretariat!

Abraham Lincoln: Separating Fact from Fiction
Louis Masur • Rutgers University

Abraham Lincoln is considered our greatest President and one of the most controversial. People have debated various aspects of his personality and politics. Was he depressed? Why did he tell so many stories? Was he truly opposed to slavery? Did he free the slaves? Did the Union prevail because of his leadership or despite him? Louis Masur will take a close look at Lincoln, assessing his political style and temperament, and focusing on the question of Lincoln and slavery. In the end, we will hope to uncover the man and not the myth.

Five Paintings Every Art Lover Should See
Tina Rivers • Columbia University

Any attempt to identify the "best" works of art in the Western canon inevitably depends upon the criteria being used. While it may be interesting to know which are the most expensive, the most famous or the most historically significant works, Tina Rivers will look at five exemplary works (from different times, places and genres) that provide insight into the possibilities of painting—that is, into the ways in which the medium of painting has been used meaningfully, from its inception up until the present day.

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BEETHOVEN Symphony No. 9

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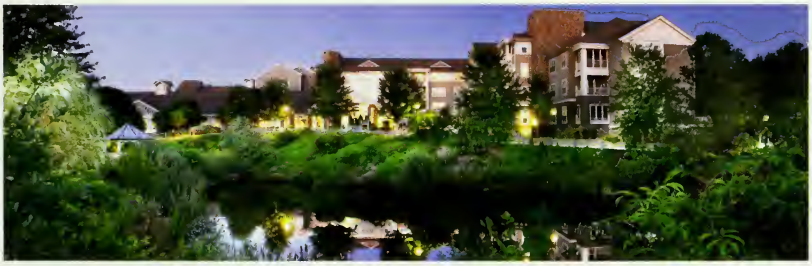

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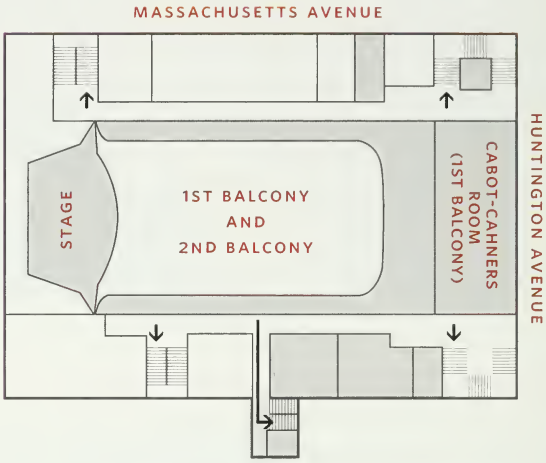

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Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.25 for each ticket ordered by phone or online.

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The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

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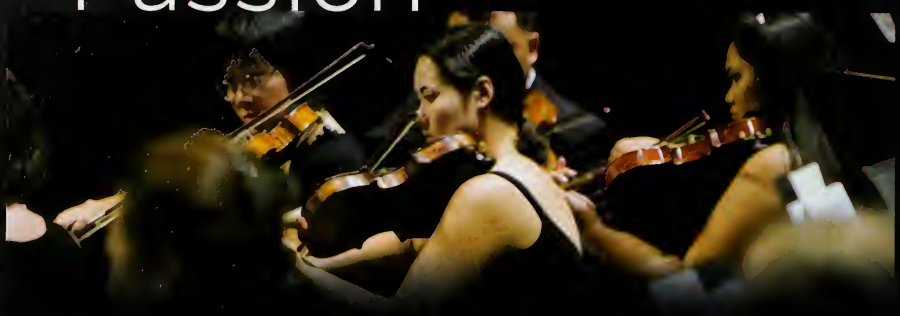

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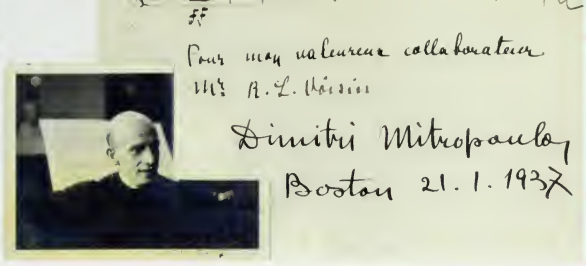

ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, continues to display the breadth and depth of the Archives' holdings, which document countless aspects of BSO history—music directors, players, instrument sections, guest conductors, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the Brooke Corridor (the orchestra-level Massachusetts Avenue corridor) focusing on the influence of the Germania Society on musical life in 19th-century Boston prior to the founding of the BSO
- also in the Brooke Corridor, a display case on the history of the BSO's clarinet section, featuring a recent gift to the BSO Archives of two clarinets owned by Viktor Polatschek, the BSO's principal clarinet from 1930 to 1948
- a pair of display cases, in the Huntington Avenue orchestra-level corridor adjacent to the O'Block/Kay Room, highlighting architectural features of Symphony Hall's ceiling and clerestory windows

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display in the Cabot-Cahners Room of autographs and memorabilia donated to the Archives by legendary trumpet player Roger Voisin, a BSO member from 1935 to 1973 and principal trumpet from 1950 to 1965
- in the first-balcony corridor, audience-right, near the stage, a recently acquired sculpture by Rose Shechet Miller of Erich Leinsdorf, the BSO's music director from 1962 to 1969
- also in the first-balcony corridor, audience-right, display cases documenting political events that took place in Symphony Hall, and in the first-balcony corridor, audience-left, documenting Duke Ellington's Symphony Hall appearances in the 1940s

TOP OF PAGE, LEFT TO RIGHT:

Serge Koussevitzky costumed as Joseph Haydn for a 1939 Pension Fund performance of the composer's "Farewell" Symphony (photo by John B. Sanromá)

A January 1937 autograph greeting, including a musical quote from Debussy's "La Mer," inscribed by guest conductor Dimitri Mitropoulos to BSO trumpet player Roger Voisin

Program for a January 1943 Symphony Hall appearance by Duke Ellington

KEITH LOCKHART

Michael J. Lutch

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops Conductor chair. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. During his eighteen-year tenure, he has conducted more than 1,500 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*—and also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 73 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and

special guests Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 37 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. He was music director of the Utah Symphony from 1998 to 2009, and led that orchestra in performances at the 2002 Olympic Games, as well as on its first European tour in two decades. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

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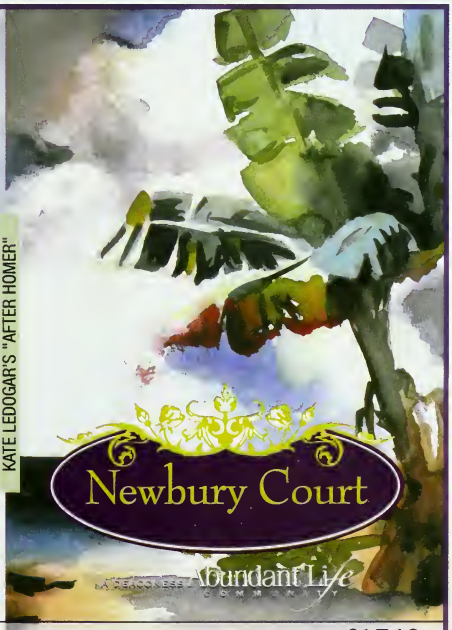

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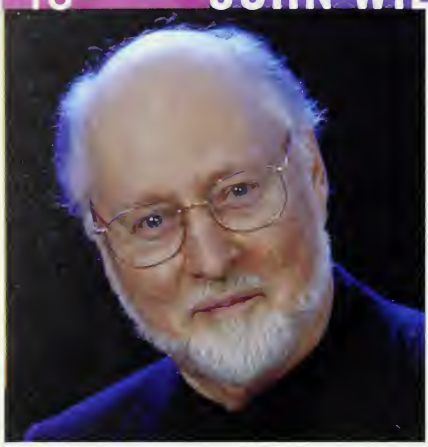
JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Their latest collaboration, the critically acclaimed *Lincoln*, was released in late 2012. Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-eight Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-one

Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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ABOUT THE BOSTON POPS

Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. In 2010, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance

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A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top circle)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)
Keith Lockhart leading the Boston Pops Orchestra (left)
The header of a program from the first season of "Promenade Concerts" (bottom)

space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

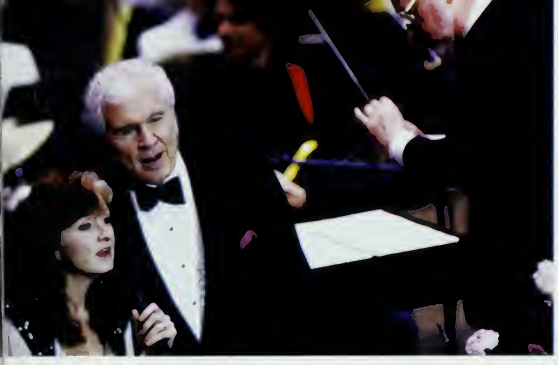
Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 48 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,500 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his nineteenth season as Boston Pops Conductor. In response to the ever-diversifying trends in

A newspaper account of the opening of the 1902 Boston Pops season (top)

John Williams served as Boston Pops Conductor for fourteen seasons and is now Laureate Conductor. (bottom)



music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 73 television shows, led 37 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

The focus of the 128th Boston Pops season is music for the movies, ranging from Hollywood's Golden Age to today's blockbusters. "Disney's Fantasia: Live in Concert" draws upon selections featured in the original groundbreaking 1940 Disney feature and in *Fantasia 2000*. Film clips from such recent family favorites as *Finding Nemo* and *Monsters, Inc.*, are showcased in "Pixar in Concert." Pops fans can submit their own choices for favorite movie themes to popsmoviemusic@bso.org, and the three selections garnering the most votes will be played during the season. Pops Laureate Conductor John Williams returns for "Film Night," this year leading music from his own Oscar-nominated score to Steven Spielberg's *Lincoln*. For the Pops' tribute to the late Marvin Hamlisch, vocalists Donna McKechnie, Jodi Benson, and Doug LaBrecque perform some of Mr. Hamlisch's most memorable tunes from both stage and screen. Matthew Morrison (*Glee*) and Megan Hilty (*Smash*)—Broadway performers who are also making their mark in television series—bring their considerable talents to the Symphony Hall stage. Broadway star and *Seinfeld* regular Jason Alexander returns as special guest for the annual "Presidents at Pops"

John Williams led a 1992 concert featuring father and daughter John and Bonnie Raitt. (top)
Bernadette Peters performing on Opening Night 2012 (bottom)

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concert. Another television hit, *Mad Men*, is the inspiration for an early-'60s-themed program. Patrons at these concerts are encouraged to dress in period fashions, and anyone can submit family photos from that era to photoflashback@bso.org for possible inclusion in a Pops collage. As in every season, the Pops programs explore the remarkable richness and variety to be found in American music. Returning guest conductor Charles Floyd and the Boston Pops Gospel Choir join forces with Pastor Wintley Phipps for another rousing "Gospel Night." The sounds of country music bookend the season: Opening Night marks the return to the Pops stage of superstar Vince Gill and, to close the season, the Music City Hitmakers (Brett James, Hillary Lindsey, and Gordie Sampson) sing some of the many hits they have written for country music's hottest stars: "Jesus Take the Wheel" (Carrie Underwood), "Reality" (Kenny Chesney), and "Mr. Know It All" (Kelly Clarkson). They will also join the Tanglewood Festival Chorus to salute our troops with a new song, "Free," written especially for these performances. Keith Lockhart comments, "This season, the Boston Pops celebrates what is probably this country's most significant contribution to popular culture around the world—the movies. Our audiences have the opportunity to experience the thrill of hearing some of the most captivating and memorable movie scores performed live by the orchestra while the film itself is projected on the big onstage screen. In 2013 'America's Orchestra' also explores other musical genres that are considered all-American, including Gospel, Broadway, jazz, and country, all given that distinctive Pops touch."

Keith Lockhart has led more than 1,500 Boston Pops concerts in his eighteen-year tenure. (top)
In 2012 Jennifer Hudson joined Keith Lockhart and the Boston Pops for the July Fourth concert on the Esplanade. (bottom)

CELEBRATING ARTHUR FIEDLER

This evening's concert is dedicated to Arthur Fiedler, Conductor of the Boston Pops from 1930 until his death in 1979. Fiedler, who left an indelible mark on the Boston Pops and American musical life was, for many, the very image of an orchestra conductor. Born in Boston on December 17, 1894, he came from a musical family. After early training with his father, a violinist in the Boston Symphony Orchestra, Arthur went to study in Berlin, returning to the United States at the outbreak of World War I. He joined the Boston Symphony in 1915 as a second violinist, later moving to the viola section.

Eager to move beyond the career of an orchestral player, he formed the Fiedler Sinfonietta, a chamber orchestra, in 1924. But he also had an even more ambitious dream: to offer free concerts to the citizens of Boston. In 1929 that dream became a reality, when he led the first Esplanade Concert, initiating a tradition that endures to this day.

Meanwhile, the Boston Pops was faltering under the overly serious direction of the Italian composer Alfredo Casella. The BSO management let Casella's

Arthur Fiedler and composer/arranger Leroy Anderson (top center)

Arranger Richard Hayman looks on as Duke Ellington and Fiedler listen to a playback of the 1965 recording "The Duke at Tanglewood" (bottom)

contract expire and offered Fiedler the job in 1930, sparking a period of remarkable growth for the Boston Pops. Under the leadership of its first American-born conductor, the orchestra became a best-selling recording ensemble and, years before it was referred to as "America's Orchestra," probably the country's most famous orchestra. Fiedler's innovative programs, mixing a wide range of classical music with arrangements of current popular songs and novelty numbers, grew widely popular and spawned numerous imitators. For years Fiedler and a touring orchestra took the Pops' music around the country. Beginning in 1970, *Evening at Pops*, a joint production of WGBH-TV in Boston and the BSO, gave both conductor and orchestra a national television presence.

Surely it didn't hurt that Fiedler was a master of self-promotion and had a colorful personality, a combination of old-world charm and curmudgeonly cynicism. On his 80th birthday, the indefatigable conductor remarked, "Give up? Quit now? Never. I'll keep working until I die. I'll die with my boots on. He who rests, rots." A *Boston Globe* editorial, published on July 11, 1979, the day after his death, commented, "By fighting his 84 years, by railing against them, the maestro realized what many fail to. He knew in his bones that you have to work, enjoy, complain, react, joke, assert oneself each minute, good or bad, until the end in order to live. Arthur Fiedler pulled that trick off neatly, and the man who was perhaps the best-known Bostonian in the world managed to avoid the withering of spirit which crushes many in their declining years." More than thirty years after his death, Arthur Fiedler's spirit continues to hover over springtime in Boston and the eternal return of the Pops.

A publicity photo from the mid-1960s of two best-selling RCA recording artists: Elvis Presley and Arthur Fiedler (top)
Always an innovator, Fiedler initiated what has become a beloved holiday tradition when he led the first Christmas Pops concert in 1974 (left)
Fiedler loved firefighting and was awarded honorary badges in more than 100 cities (bottom)

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Tuesday evening, May 28, 2013, at 8

KEITH LOCKHART conducting

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THE ARTHUR FIEDLER CONCERT

Coronation March — Meyerbeer

Blue Danube Waltzes — J. Strauss, Jr.

Let the Word Go Forth: JFK in His Own Words
Musical excerpts from the film scores to *JFK* and *Celebration 2000: American Journey* by John Williams
DAVID ROCKEFELLER, JR., narrator

Soul Bossa Nova — Jones-Calandrelli
Film produced by Susan Dangel | Edited by Dick Bartlett

Theme from *The Pink Panther* — Mancini
A Taste of Honey — Scott/Marlow-Elliott

No Regrets — Rush-Mennonna
TOM RUSH, soloist

Fair Harvard — Gilson-Bodge/Hayman
Radcliffe, We Rise to Greet Thee — Coolidge

INTERMISSION

Strike Up the Band — Gershwin-Green
The Typewriter — Anderson
Film produced by Susan Dangel | Edited by Dick Bartlett

Presenting
MATTHEW MORRISON

Selections to be announced from the stage

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Among Those Present: Harvard & Radcliffe Reunions; Harvard University Retirees Association; Bristol County Savings Bank/ WGK Associates; Mount St. Charles Academy; Bow High School Music Dept. Senior Class; BU Arts Administration Student Association

Bravo!

The Boston Pops applauds Fidelity Investments for its generous support of Opening Night at Pops and the 2013 Boston Pops Season.

PHOTOGRAPHY: STU ROSNER

BOSTON POPS

Fidelity INVESTMENTS

OPENING NIGHT AND SEASON SPONSOR

Wednesday evening, May 29, 2013, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS
2013 Fidelity Investments Young Artists Competition

Coronation March	Meyerbeer
Blue Danube Waltzes	J. Strauss, Jr.
Suite from *The Magnificent Seven*	E. Bernstein

INTERMISSION

Presenting

FIDELITY INVESTMENTS YOUNG ARTISTS COMPETITION WINNERS

Esha Nijhoff Asser, vocalist • British School of Boston
Innaray Oliveira, vocalist • Whitinsville Christian Academy
Kadar Derek Qian, piano • Westford Academy
Charlie Brown Band • Boston Arts Academy
Faraday Julien Fontimus, saxophone | Christoff Glaude, bass guitar | Leshawn Harris, drums
Antonio Shiell-Loomis, guitar | Joshua Sutherland, piano

Selections to be announced from the stage

Presenting

MATTHEW MORRISON

Selections to be announced from the stage

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Among Those Present: Rotary Club of Providence; Cumberland High School; The Ash Center; ELS Language Centers; British School of Boston; Erie Day School; Campos

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Thursday evening, May 30, 2013, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

PRESIDENTS AT POPS

Coronation March — Meyerbeer

Children's Suite from *Harry Potter and the Sorcerer's Stone* — Williams
Hedwig's Flight
Nimbus 2000
Fluffy and His Harp
GREGG HENEGAR, contrabassoon
JESSICA ZHOU, harp

Harry's Wondrous World

Concertino on Bond Themes, "License to Trill" (world premiere) — arr. Walden
BOSTON CELLO QUARTET

INTERMISSION

Presenting
JASON ALEXANDER

Selections to be announced from the stage

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Friday evening, May 31, 2013, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

MUSIC FROM THE MAD MEN ERA

Theme from *How the West Was Won* — Newman

The Green Leaves of Summer, from *The Alamo* — Tiomkin-Reisman

Suite from *The Magnificent Seven* — E. Bernstein

Excerpts from *2001: A Space Odyssey* — R. Strauss/J. Strauss, Jr.
Opening Fanfare from *Also Sprach Zarathustra*—*Blue Danube* Waltzes

Fantasia for Soprano Saxophone and Small Orchestra — Villa-Lobos
HÅVARD SALVESEN NJØLSTAD
Harry & Marion Dubbs Brookline Youth Concerts Award,
First prize in the Boston Symphony Orchestra Concerto Competition

INTERMISSION

Soul Bossa Nova — Jones-Calandrelli
Film produced by Susan Dangel | Edited by Dick Bartlett

Georgy Girl — Springfield/Dale-Hayman

Classical Gas — M. Williams
JON FINN, guitar

A Taste of Honey — Scott/Marlow-Elliott

Presenting
STEVE LIPPIA

Selections to be announced from the stage

Don't Touch That Dial! '60s TV Memories — arr. Troob
Dragnet—Leave It to Beaver—Green Acres—Twilight Zone—
Star Trek—Rawhide—Bonanza—Perry Mason—I Love Lucy

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Among Those Present: Simmons College Alumnae; Construction Industry Night at Pops; Emmanuel College Alumni; Quashnet Elementary School Band, Strings, and Chorus; Medfield COA, Millis COA, and Holliston Senior Center; Harvard Medical School Alumni Association; Bentley University Alumni Association; St. Joseph's Church; OLA Social Group; Notre Dame Club of Boston; Joseph Warren-Soley Lodge F. & A.M.; Harvard University Outings & Innings; Tang; Brooksby Village

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

THE BOSTON POPS ORCHESTRA

Saturday evening, June 1, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

MUSIC FROM THE MAD MEN ERA

Suite from *The Magnificent Seven* — E. Bernstein

The Green Leaves of Summer, from *The Alamo* — Tiomkin-Reisman

Excerpts from *2001: A Space Odyssey* — R. Strauss/J. Strauss, Jr.
Opening Fanfare from *Also Sprach Zarathustra*—*Blue Danube* Waltzes

Theme from *Ktor me Yerkinq* (*A Piece of Sky*) (1980) — Mansurian

Theme from *Schindler's List* — Williams

Carmen Fantasy (Theme and Variations) — Bizet-Waxman
EMMANUEL TJEKNAVORIAN, violin

Hayr Mer

INTERMISSION

Soul Bossa Nova — Jones-Calandrelli
Film produced by Susan Dangel | Edited by Dick Bartlett

Georgy Girl — Springfield/Dale-Hayman

Classical Gas — M. Williams
JON FINN, guitar

A Taste of Honey — Scott/Marlow-Elliott

Presenting
STEVE LIPPIA

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Don't Touch That Dial! '60s TV Memories — arr. Troob
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Among Those Present: Friends of Armenian Culture Society, Inc.; West Deptford High School; Simon W. Robinson Lodge; Show of the Month Club; Brown Club of Rhode Island; New England Specialty Tours, Inc.; Cooperative MS Wind Ensemble; Red Thread; Canton Council on Aging; Salem High School Music Department; Concord Conservatory

DAVID ROCKEFELLER, JR.

David Rockefeller, Jr., is an active participant in the nonprofit arena, especially in the areas of philanthropy, environment, the arts, and public education. He currently serves as the Board Chair of the Rockefeller Foundation, Director and former Chairman of Rockefeller & Company, as well as Trustee of the Museum of Modern Art and the Asian Cultural Council. In 2004 David co-founded Sailors for the Sea, (SfS), a "new voice for ocean conservation," to educate the boating community about significant challenges to ocean health, and to motivate boaters to become ocean stewards. David has been actively using his voice as a performing instrument since he was ten years old, singing in choir as a boy, then in theater and Glee Club at Phillips Exeter Academy. In his first year at Harvard College, he joined the Harvard Glee Club and the Krokodiloes. Both groups traveled extensively throughout the United States, and in the summer of 1961 a group from the Glee Club embarked on a world-circling Far Eastern Tour, visiting seven countries in two months: Japan, Korea, the Philippines, Hong Kong, Thailand, India, and Greece. Music had become a passport to remote places and a calling card to extraordinary people from other cultures. While at Harvard Law School, David joined a newly formed chamber chorus called the Cantata Singers and helped to shape them into an official non-profit organization. He sang in their bass section for more than forty years and for two years also with the Boston Camerata (founded by Joel Cohen, Harvard '62). The repertoire was broad—from plainchant to oratorios, masses, cantatas, and more—and also encompassed music from the 13th to the 20th century, both *a cappella* and with chamber orchestra. David studied with a sequence of five voice teachers and occasionally took solo parts but preferred the role of chorister. John Harbison (Harvard '61) has often conducted and composed for the Cantata Singers. More recently David has become a narrator for films, orchestra scores, and audio guides. This year, he completed his first literary recording for Audible.com, a five-disc set of Einstein's *Essays on Humanism*. David Rockefeller, Jr., is a graduate of Harvard College and Harvard Law School. After completing his law degree, he decided to follow his passion for classical music and fine arts and spent the years between 1968 and 1973 working at the Boston Symphony Orchestra. He is married to Susan Cohn Rockefeller, a filmmaker and Trustee of Oceana. Together, they are parents of four children.

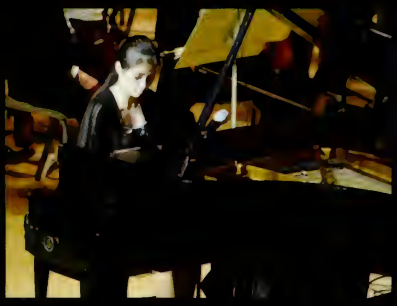
TOM RUSH

Tom Rush's distinctive guitar style, wry humor, and warm, expressive voice have made him both a legend and a lure to audiences around the world. He helped shape the folk revival in the '60s and the renaissance of the '80s and '90s, his music having left its stamp on such artists as James Taylor and Garth Brooks. Rush has long championed emerging artists. His early recordings introduced the world to the work of Joni Mitchell, Jackson Browne, and James Taylor, and in more recent years his Club 47 concerts have done the same for Nanci Griffith and Shawn Colvin. Tom Rush began his musical career in the early '60s playing the Boston-area clubs while still a Harvard student. He became a fixture at the Club 47, the flagship of the coffee house fleet, and released two albums by the time he graduated. Signed by Elektra in 1965, he made three albums for the label, culminating in *The Circle Game*. In the early '70s, when folk turned to folk-rock, Rush, now recording for Columbia, toured tirelessly across the country with a five-man band. Following five successful but exhausting years, he decided to take a break. In 1981 he returned with a splash, selling out Boston's Symphony Hall in advance. He set out to create a musical forum—like the Club 47 of the early '60s—to allow established artists and newcomers to share the same stage. In 1982 he tried it out at Symphony Hall. The show was such a hit it became an annual event, growing to fill two, then three nights, and the Club 47 series was born. Crafting concerts that combined well-known artists such as Bonnie Raitt or Emmylou Harris with (then) unknowns like Alison Krauss or Mark O'Connor, Rush took the show on the road. From the '80s to the present day, Club 47 events have garnered rave reviews, and have been broadcast nationally on PBS and NPR. In 1999 Columbia/Legacy released a Tom Rush retrospective album that covers his recorded musical history from 1962 to the present, including tracks recorded for Columbia, Elektra, Prestige, and his independent years. Entitled *The Very Best of Tom Rush: No Regrets*, the 17-track compilation includes a brand-new Tom Rush composition, "River Song," which features vocal contributions from Shawn Colvin and Marc Cohn. A live CD, *Trolling for Owls*, released in 2003 and published by Tom's Nightlight Recordings, captures Tom's complete performance and includes, for the first time, some of the spoken stories that have endeared him to audiences. *How I Play (some of) My Favorite Songs*, a DVD released in 2005 by Homespun Tapes, shows how he plays ten of his memorable songs and guitar arrangements. In 2009 Tom recorded his first studio CD in 35 years. Recorded in Nashville, *What I Know* was produced by longtime friend Jim Rooney and includes original Tom Rush material, as well as harmonies by Emmylou Harris, Bonnie Bramlett, and Nanci Griffith. When he's not touring, Tom Rush lives in Vermont.

2012 YOUNG ARTISTS COMPETITION WINNERS

Olivia Harris

Cambridge Rindge and Latin School



Phuong Nghi Pham

Boston Latin School

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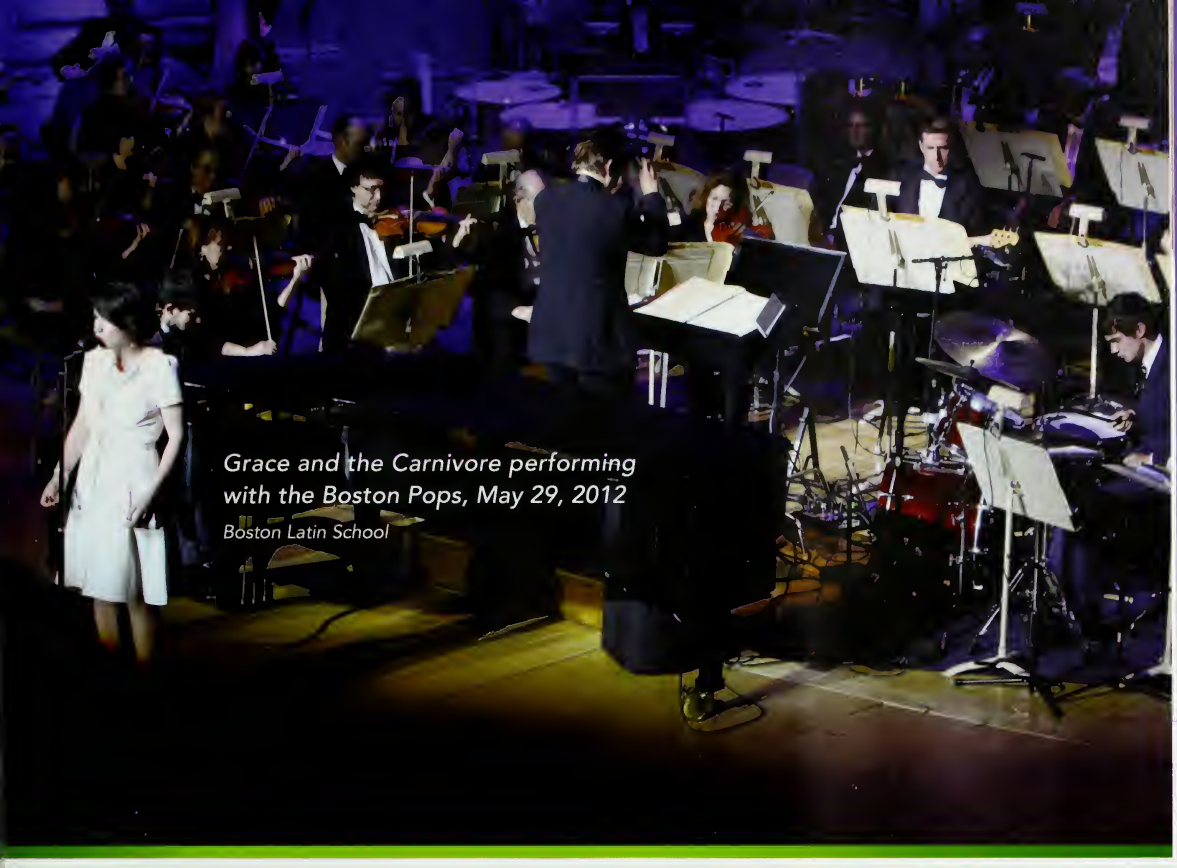

Grace and the Carnivore performing with the Boston Pops, May 29, 2012
Boston Latin School

Music has the power to transform young lives. We congratulate the 2013 Young Artists Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

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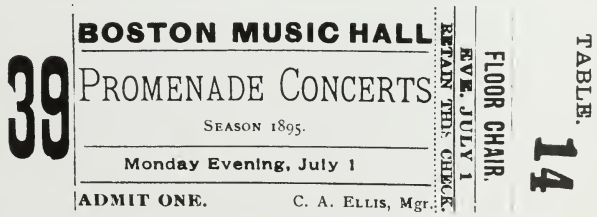
MATTHEW MORRISON

"At the end of the day, I'm a song and dance man," says Matthew Morrison. The Emmy-, Tony-, and Golden Globe-nominated star may have come to national prominence through his role as high school teacher Will Schuester on Fox TV's *Glee*, but the Southern California native was turning heads years earlier on the Great White Way. After studying musical theater, vocal performance, and dance at New York's Tisch School of the Arts, he made his debut on Broadway in *Footloose*, followed by *The Rocky Horror Picture Show*. However, it was his role as Link Larkin in the original cast of the Broadway production of *Hairspray* that served as his breakthrough and led to his being cast in *The Light in the Piazza*. His portrayal of Fabrizio Naccarelli garnered him a Tony nomination for best performance by a featured actor in a musical. He subsequently received a Drama Desk nomination for the off-Broadway musical *10 Million Miles* and reprised the role of Lieutenant Cable in Lincoln Center's Tony-nominated production of *South Pacific*. His first album (Mercury Records, 2011) is a pop collection of mainly originals featuring such guests as Elton John, Sting, and Gwyneth Paltrow. More recently he became the first artist signed to 222 Records, the new label started by Maroon 5's Adam Levine. *Where It All Began*, Morrison's new album, to be released in June, is a collection of standards, many first made famous in Broadway musicals, as well as a salute to the music that means the most to him. Wanting to welcome fans beyond Broadway aficionados to the project, Morrison turned to legendary producer Phil Ramone, along with Grammy Award-winning producer Gregg Field, to create the collection. Together, they re-envisioned the standards, while still embracing what made the songs classic in the first place. Morrison even recorded "Luck Be A Lady" from *Guys and Dolls*, made famous by Frank Sinatra, at Capitol Studios, where old Blue Eyes himself recorded many of his songs. The legendary Smokey Robinson joined Morrison to record a duet of "Ease on Down The Road" from *The Wiz*. Regardless of where his multi-dimensional professional life takes him, Matthew Morrison knows he will always return to his roots. He sees *Where It All Began* as a stepping stone that sets up whatever comes next. "This is the kind of thing I want to do for the rest of my life," he says. "No matter where my career takes me, singing these songs is something I will always be able to do."



FIDELITY INVESTMENTS YOUNG ARTISTS COMPETITION WINNERS

ESHA NIJHOFF ASSER

Of Dutch and Indian descent, Esha Nijhoff Asser moved to the United States when she was very young and has been studying at the British School of Boston since the age of six. Esha's grandfather, who lives in India, is her musical inspiration, mentor, and teacher. Though Esha is separated geographically from her grandfather, he gives her regular Indian classical and semi-classical vocal lessons via live video-conference using Skype. Esha has also been a member of the Handel and Haydn Society Youth Chorus and of PALS Children's Chorus in Brookline. She performs regularly at school and community events.

INNARAY OLIVEIRA

Innaray Oliveira began her solo singing career at age six, performing in local churches. Encouraged by her father, she began taking piano lessons when she was seven, and voice lessons soon followed. At age 12, she recorded her first album, *Gratidão*, with record producer Jane Leitzke, followed up by *Diferença* when she was 15. She turned this second album into a live DVD recording, *Diferença Ao Vivo*. Now a sophomore at Whitinsville Christian School, Innaray sings in the choir, which is called Encore, and is a member of the Drama Club. She was encouraged to apply for the Young Artists Competition by her music teacher Mr. Lawson.

KADAR DEREK QIAN

Inspired by his brother Kevin, Kadar Derek Qian began to learn the piano at just four years old. Kadar was encouraged by his grandmother, who would reward him with chocolate when he played well. Eleven years later, he has given over one hundred concerts in the U.S. and China, including ten solo appearances with orchestras. He has performed on NPR's *From the Top* and WHDH television. Recently, he recorded his first album for Naxos Records. Kadar studies piano

About "Oi janalaar kachhe boshe achhe," sung by Esha Nijhoff Asser

This song is by Rabindranath Tagore, the Bengali poet and composer, and the winner of the 1913 Nobel Prize for Literature. A young girl sits by the window in a kind of reverie. The garland that she had been wreathing lies unfinished, and the blossoms are scattered in her lap. As she dreams, the wind whispers in her ear and shadows flit across her eyes. Time passes and the leaves of the tree wither and fall. From deep within her dream, she can hear the sweetness of a flute's melody, mirroring her own sweet languor.

with Angel Ramón Rivera at the Rivers School Conservatory and conducting with Yoichi Udagawa. A straight-A student at Westford Academy, Kadar also serves as president of his freshman class.

CHARLIE BROWN BAND

Faraday Julien Fontimus has performed with Donald Harrison, Aaron Goldberg, Antonio Hart, and Grammy Award-winning saxophonist Kirk Whalum. He has also played for Lalah Hathaway, George Clinton, P-Funk, and Lin Biviano. A two-year recipient of the Berklee College of Music Summer Program scholarship through Berklee City Music, he has become one of the Berklee City Music All-Stars, an ensemble that performs in Boston and beyond. Faraday is the first recipient of the Natixis Global Finance Management Company Jazz Scholarship. In addition to performing, Faraday spends time helping his band arrange gigs in such venues as Boston Common and local churches. Currently a senior at Boston Arts Academy, he is looking forward to graduating this spring.

A sophomore at Boston Arts Academy, **Christoff Glaude** was born into a musical family. Both of his parents, Ian Glaude and Monet Ledbetter-Glaude, graduated from Berklee College of Music, and are music professionals. At age five, Christoff began playing piano and drums. He discovered the bass guitar at 12, and fell in love with the instrument. Christoff has had the privilege of playing for Victor Wooten, Lalah Hathaway, and Patrice Rushen. Christoff's music influences include Sharay Reed, Marcus Miller, James Jamerson, Victor Wooten, Herbie Hancock, Cory Henry, Oscar Peterson, Count Basie, Duke Ellington, Mozart, and many more.

Leshawn Harris, was born in Baltimore, Maryland. As a child, Leshawn was introduced to music in his church. He began playing drums while attending Timilty Middle School in Roxbury. Leshawn is now a junior at Boston Arts Academy, where he is able to combine his academic studies with his love of music. He is proud to be a member of Charlie Brown Band, which is an advanced ensemble at BAA. During the summer, Leshawn continues to play locally and in church.

Antonio Shiell-Loomis was seven years old when he began playing the guitar, initially inspired by rock legend Jimi Hendrix. After a few years of private lessons and as a member of the Berklee City Music program, Antonio became greatly interested in jazz. His influences include jazz guitar legends Wes Montgomery and George Benson. He attended the Berklee Five-Week Summer Program and performed around Boston multiple times. Antonio is currently a sophomore at the Boston Arts Academy and has been a member of the Charlie Brown Band for two years.

Joshua Sutherland was inspired early on by his church organist, Robert Johnson, and was always fascinated by the unique sound of the piano. After his parents bought him his first piano, they were astounded by his hidden musical talent. Joshua has played in front of such famous musicians as Antonio Hart, Patrice Rushen, and Wynton Marsalis. A 16-year-old sophomore at Boston Arts Academy, Joshua has been in the Charlie Brown Band since his freshman year. He has studied under Tuffus Zimbabwe, Murphy Lewis, Hey Rim Jeon, George Russell, Jr., and Seagnok Lee.

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9:00–10:10 am	CRAIG WRIGHT, Yale
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10:25–11:35 am	LOUIS MASUR, Rutgers
11:35–11:50 am	*Break*
11:50 am–1:00 pm	TINA RIVERS, Columbia
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The Nature of Genius: From Leonardo da Vinci to Beethoven
Craig Wright • Yale University

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Abraham Lincoln: Separating Fact from Fiction
Louis Masur • Rutgers University

Abraham Lincoln is considered our greatest President and one of the most controversial. People have debated various aspects of his personality and politics. Was he depressed? Why did he tell so many stories? Was he truly opposed to slavery? Did he free the slaves? Did the Union prevail because of his leadership or despite him? Louis Masur will take a close look at Lincoln, assessing his political style and temperament, and focusing on the question of Lincoln and slavery. In the end, we will hope to uncover the man and not the myth.

Five Paintings Every Art Lover Should See
Tina Rivers • Columbia University

Any attempt to identify the "best" works of art in the Western canon inevitably depends upon the criteria being used. While it may be interesting to know which are the most expensive, the most famous or the most historically significant works, Tina Rivers will look at five exemplary works (from different times, places and genres) that provide insight into the possibilities of painting—that is, into the ways in which the medium of painting has been used meaningfully, from its inception up until the present day.

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THE BOSTON CELLO QUARTET

The Boston Cello Quartet was founded in January 2010 by four cellists of the Boston Symphony Orchestra: Blaise Déjardin, Adam Esbensen, Mihail Jojatu, and Alexandre Lecarme. This is the first time in BSO history that such a cello ensemble has been formed. With the wish to explore the limitless possibilities of the instrument they love, the members perform a wide repertoire ranging from classical music to jazz, tango, contemporary works, and even comic medleys. Some pieces are written originally for cello quartet, and others are arrangements written by cellists, mostly over the last century. Blaise Déjardin is also adding to the repertoire by constantly writing new arrangements for the group. The members of the Boston Cello Quartet are originally from France, Romania, and the United States, and met in 2008, when three of them joined the Boston Symphony Orchestra. The quartet also rotates the role of leader for each piece, which is unique in the world of cello quartets. The group's debut concert at Tanglewood in July 2010 was described as "The best Prelude Concert at Ozawa Hall since the hall was built" (in 1994). Captivating classical and rock audiences alike, the Boston Cello Quartet made its Koussevitzky Music Shed debut at Tanglewood in August 2011, opening for Train. They recently partnered with composer Olivier Deriviere to record the soundtrack of the videogame "Of Orcs and Men," released in fall 2012 on Xbox 360, PS3, and PC. Their first album, *Pictures*, was released in February 2013, quickly rising to the 57th spot in the Top Classical Albums Rankings on iTunes.

Born in Strasbourg, France, in 1984, **Blaise Déjardin** made his debut with orchestra at age 14, performing Haydn's C Major Concerto at the Corum of Montpellier, France. First prize-winner at the Maurice Gendron International Cello Competition (2005) in France, Blaise Déjardin became the youngest prizewinner at the 6th Adam International Cello Competition (2006) in New Zealand. As a soloist, he has performed with the Christchurch Symphony Orchestra, the Kuopio Symphony Orchestra, the French Camerata, and many others. Blaise Déjardin joined the Boston Symphony Orchestra in 2008. Since 2010, he has written numerous arrangements for the Boston Cello Quartet.

Adam Esbensen joined the Boston Symphony Orchestra in September 2008 after spending five years as a cellist with the Oregon Symphony and two years previously with the Louisville Orchestra. While living in Portland, he took an interest in new music as a member of the Fear No Music ensemble and at the Ernest Bloch Composer's Symposium. He has spent summers at festivals in Taos, Vail, Spoleto-Italy, Bellingham, and San Luis Obispo.

Romanian-born cellist **Mihail Jojatu** joined the Boston Symphony Orchestra in 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season. Mr.

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Jojatu has collaborated with such artists as Yefim Bronfman, Sarah Chang, Glenn Dicterow, Peter Serkin, Gil Shaham, members of the Juilliard and Muir string quartets, and Seiji Ozawa, who asked him to substitute for Mstislav Rostropovich in rehearsing the Dvořák Cello Concerto with the Tanglewood Music Center Orchestra. He has performed as guest soloist with the Radio Symphony Orchestra of Bucharest, the Berkshire Symphony, Longwood Symphony, and Indian Hill Orchestra.

A native of Grasse, France, **Alexandre Lecarme** joined the Boston Symphony Orchestra at the start of the 2008-09 season. An avid chamber musician, Mr. Lecarme has appeared in the Rockport Chamber Music Festival, Hammond Performing Arts Series, Copley Society Series, Hebron and Thayer Academy concert series, Temple Emmanuel Chamber Music Series, and the chamber music series of the Boston Symphony Orchestra. Since 2010 he has been a member of the Alianza String Quartet. Mr. Lecarme has released CDs for Hammond GMAC Performing Arts of works by Bach, Debussy, Schubert, and Beethoven.

JASON ALEXANDER

The persona of George Costanza on NBC's *Seinfeld* garnered Jason Alexander six Emmy and four Golden Globe nominations, an American Television Award, and two American Comedy Awards. The Screen Actors Guild knighted him Best Actor in a Comedy Series, and *TV Guide* readers voted him among the ten greatest television characters of all time. Beyond *Seinfeld*, Alexander's career is one that defines diversity. His Broadway debut came in the original production of Stephen Sondheim's *Merrily We Roll Along*, and he has starred on Broadway five times. Hired to write the libretto for *Jerome Robbins' Broadway*, he also played fourteen different characters in the production, winning the Drama Desk, Outer Critics Circle, and Tony awards. Los Angeles audiences have enjoyed his many stage performances in that city, most notably his acclaimed run alongside Martin Short in Mel Brooks's *The Producers*. In June 2012, The Actor's Fund honored Jason Alexander with the Julie Harris Award for Lifetime Achievement. His film credits include *Pretty Woman*, *Jacob's Ladder*, *Dunston Checks In*, *Love, Valor, Compassion*, *The Adventures of Rocky and Bullwinkle*, *Shallow Hal*, *Hachi*, and the upcoming *Lucky Stiff*. Notable television projects include *Bye Bye Birdie* and *A Christmas Carol*. He directs for both film and television, with several features and episodes of *Seinfeld*, *Everybody Hates Chris*, *Criminal Minds*, *Franklin and Bash*, and *Mike and Molly* to his credit. He has also directed numerous stage productions in Los Angeles, many for the Reprise Theatre Company, for which he serves as artistic director. When not engaged in the activities noted above, he works as a noted producer, teacher, children's author, magician, poker star, activist, and traveling comic—often in his persona of Donny Clay, "America's 4th Leading Motivational Speaker." Jason Alexander previously appeared with the Boston Pops Orchestra in May 1996, a performance taped for PBS's *Evening at Pops*.

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HÅVARD SALVESEN NJØLSTAD

Born September 28, 1995, in Norway, Håvard Salvesen Njølstad has played the saxophone for ten years at the Bergen School of Culture. In Norway, Håvard won first prize and played at the

Prize Winner's Concert in the national competition "Music Competition for Youth" six times: three times as a soloist, most recently in 2011, and three times as a duo (Duo Saxiano in 2008 and 2009, and Duo Saxorimba in 2010). In 2011 he won the EMCY Prize (European Union of Music Competitions for Youth). In addition to classical music, Håvard plays jazz with the Bergen Youth Big Band and has performed with such jazz artists as Dag Arnesen, Sigbjørn Ulveseth, and Jerry Bergonzi. He is in the Grieg Academy Young Talents and Barratt Due Young Talents where his teacher is Rène Wiik. His principal teacher in Bergen has been Siri Øverland. He has performed as a soloist with the Bergen Philharmonic Orchestra for the 2008 Summer Concert, the 2009 New Year Concert, and the 2011 Christmas Concert. He was invited to perform as a soloist at the North Norwegian Festival in 2008 and 2011, the European Prize Winner Concert in Helsinki in 2009, the Northern Lights Festival in Tromsø in 2009, the Olav Festival in 2009, the Summer Course at Halsnøy in 2009, the Music Festival in Malta in 2010, the Lunch Concert Series at the University of Oslo in 2011, and the Sun Return Festival at Svalbard in 2012. Håvard won the class of winds (Hordablæsten) in 2006, 2007, and 2008. Among the grants he has received are "Drømmestipendet," Inspiration grant from Sparebanken Vest, a scholarship from the newspaper Bergens Tidende, the City of Bergen's Grant, Furestiftelsen and Ånund Ray Lunds Memorial Award, and the grant from "Musikkens Venner" (Friends of Music) 2012. For the academic year 2012-13, he is a student of Ken Radnofsky.

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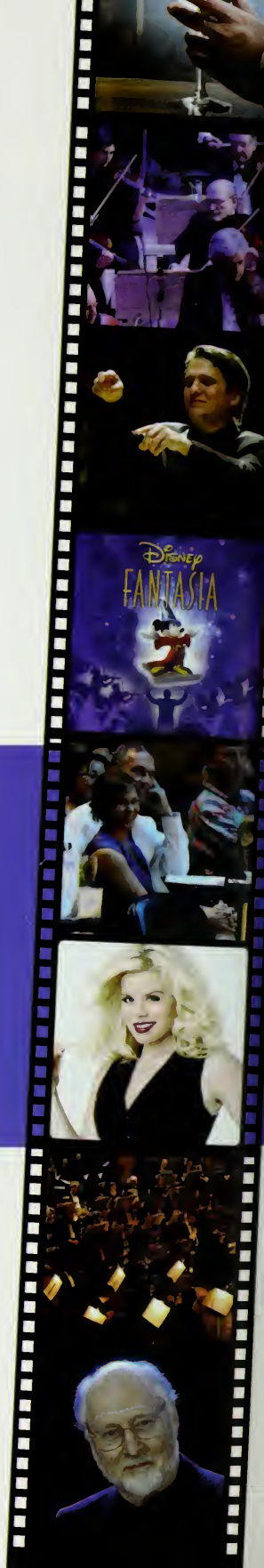

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and York (Canada). Recent and future symphonic engagements include Anchorage, the Boston Pops, Boston Philharmonic, Chattanooga, Colorado, Forth Worth, Jacksonville, Midland, North Charleston Pops, Rochester, Saskatoon, Symphony Silicon Valley, Tallahassee, and Yakima. Steve has headlined at New York's legendary Birdland Jazz Club, backed by the Nelson Riddle and Woody Herman orchestras. He performed in a highly successful European Jazz Festival Tour, which resulted in a nationally televised special on Finnish TV2. He has performed at numerous special events, including an event for the JazzAspen Festival, events in Beverly Hills at the estates of producer Irwin Winkler and of Aaron Spelling, a gala fundraiser honoring Mrs. Betty Ford in Vail, Colorado, multiple events for the Walton Family, the Crown Family, Donald Trump, and Michael Dell, and several performances with Keith Lockhart and Boston Pops. On television he has been seen on *Extra*, Fox's *Good Day New York*, CNN's *Showbiz Today*, and on ABC and the BBC. Steve Lippia's much acclaimed, self-titled CD was recorded at Warner Brothers' Studios in Los Angeles with a 41-piece orchestra. Other recordings include *Steve Lippia Live* and *Steve Lippia in Concert*. A native of Southington, Connecticut, he makes his home in Las Vegas, Nevada, with his wife and two miniature German Schnauzers.

EMMANUEL TJEKNAVORIAN

Emmanuel Tjeknavorian was born in Vienna into a family of musicians. He began playing the violin at the age of six and made his debut performance with orchestra at seven. Two years later, he gave his first recital and became a scholar of the Vladimir Spivakov Foundation. Since then he has performed in several countries, both in recital and as soloist with such orchestras as the Chamber Orchestra Musica Viva at the Great Hall of the Moscow Conservatory; the State Symphony Orchestra of Russia at the Tchaikovsky Concert Hall in Moscow; and the Radio Symphony Orchestra of Vienna under Cornelius Meister during the opening ceremony of the Wiener Festwochen at the Wiener Rauthausplatz. He has also performed in the Kremlin at the *Moscow Meets Friends* festival. Mr. Tjeknavorian has been awarded several prizes in national and international competitions including the International Nutcracker Competition in Moscow, the International Johannes Brahms Competition in Pörtschach, Austria, and as the Austrian representative at the "Eurovision Young Musicians 2012" competition in Vienna. As the winner of the Musica Juventutis Competition, he gave a recital this season at the Vienna Konzerthaus and performed with the Liechtenstein Symphony Orchestra. He is currently studying at the University of Music and Performing Arts in Vienna with Professor Gerhard Schulz.

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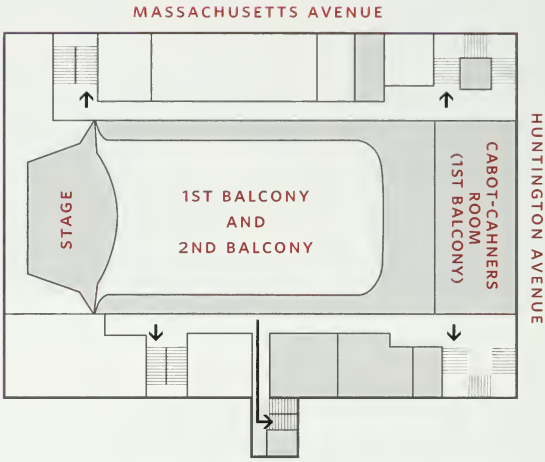

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Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The O'Block-Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage offers discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM on Saturday evenings in May and June. Visit bso.org for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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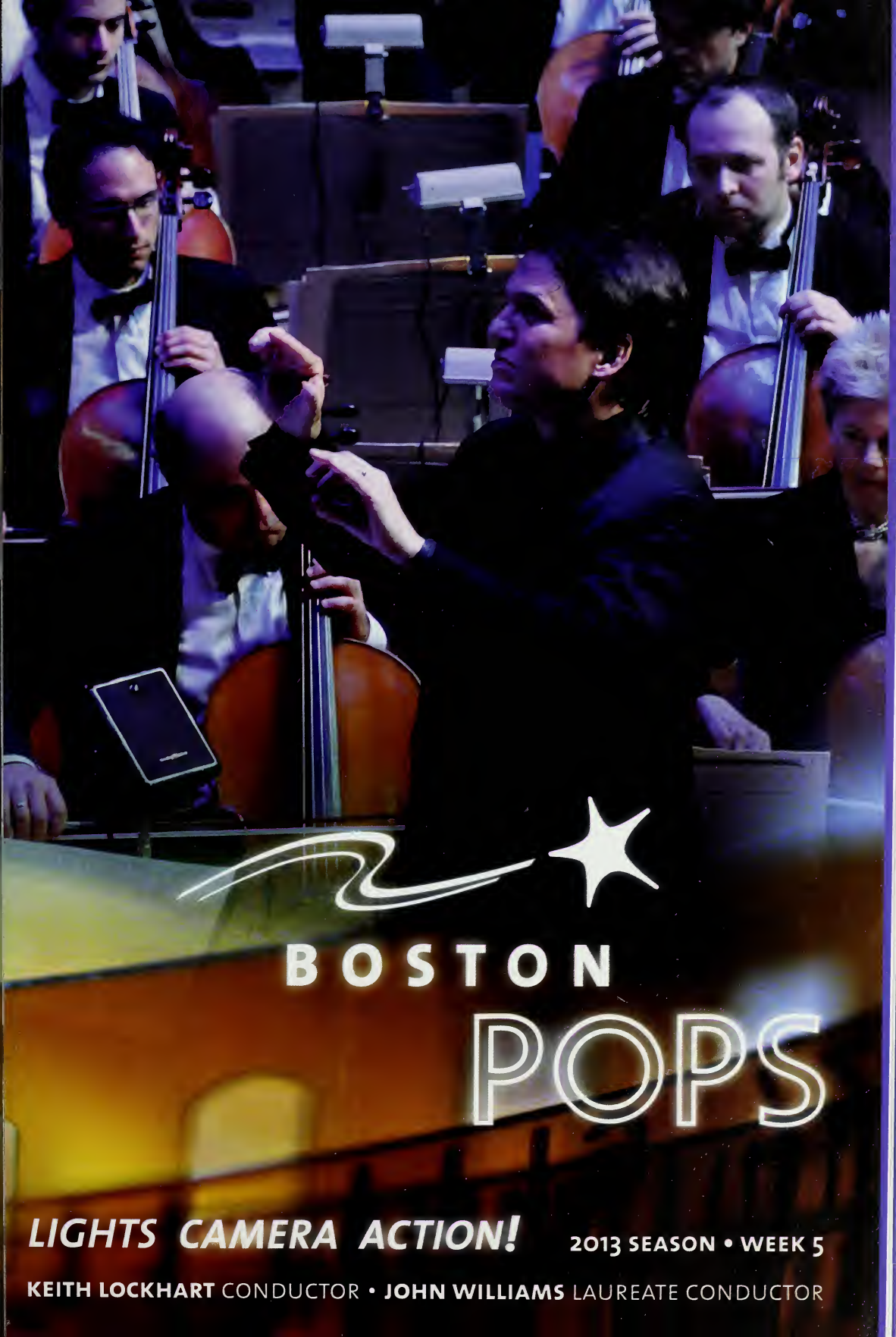

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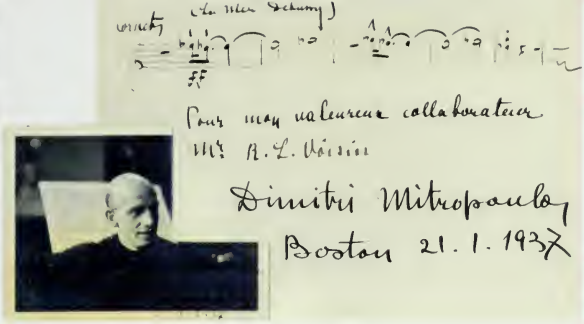

ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, continues to display the breadth and depth of the Archives' holdings, which document countless aspects of BSO history—music directors, players, instrument sections, guest conductors, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the Brooke Corridor (the orchestra-level Massachusetts Avenue corridor) focusing on the influence of the Germania Society on musical life in 19th-century Boston prior to the founding of the BSO
- also in the Brooke Corridor, a display case on the history of the BSO's clarinet section, featuring a recent gift to the BSO Archives of two clarinets owned by Viktor Polatschek, the BSO's principal clarinet from 1930 to 1948
- a pair of display cases, in the Huntington Avenue orchestra-level corridor adjacent to the O'Block/Kay Room, highlighting architectural features of Symphony Hall's ceiling and clerestory windows

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display in the Cabot-Cahners Room of autographs and memorabilia donated to the Archives by legendary trumpet player Roger Voisin, a BSO member from 1935 to 1973 and principal trumpet from 1950 to 1965
- in the first-balcony corridor, audience-right, near the stage, a recently acquired sculpture by Rose Shechet Miller of Erich Leinsdorf, the BSO's music director from 1962 to 1969
- also in the first-balcony corridor, audience-right, display cases documenting political events that took place in Symphony Hall, and in the first-balcony corridor, audience-left, documenting Duke Ellington's Symphony Hall appearances in the 1940s

TOP OF PAGE, LEFT TO RIGHT:

Serge Koussevitzky costumed as Joseph Haydn for a 1939 Pension Fund performance of the composer's "Farewell" Symphony (photo by John B. Sanromá)

A January 1937 autograph greeting, including a musical quote from Debussy's "La Mer," inscribed by guest conductor Dimitri Mitropoulos to BSO trumpet player Roger Voisin

Program for a January 1943 Symphony Hall appearance by Duke Ellington

KEITH LOCKHART

Michael J. Lutch

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops Conductor chair. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. During his eighteen-year tenure, he has conducted more than 1,500 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*—and also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 73 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and

special guests Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 37 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. He was music director of the Utah Symphony from 1998 to 2009, and led that orchestra in performances at the 2002 Olympic Games, as well as on its first European tour in two decades. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

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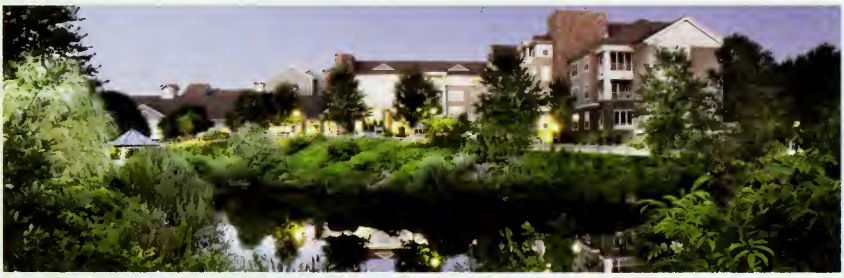

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JOHN WILLIAMS

In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence,* and *Empire of the Sun.* Their latest collaboration, the critically acclaimed *Lincoln*, was released in late 2012. Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers,* and *Goodbye, Mr. Chips,* among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-eight Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-one

Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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8:30 am	*Check in*
9:00–10:10 am	CRAIG WRIGHT, Yale
10:10–10:25 am	*Break*
10:25–11:35 am	LOUIS MASUR, Rutgers
11:35–11:50 am	*Break*
11:50 am–1:00 pm	TINA RIVERS, Columbia
1:00–2:30 pm	*Break*
2:30 pm	BSO, Koussevitzky Music Shed

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The Nature of Genius: From Leonardo da Vinci to Beethoven
Craig Wright • Yale University

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Abraham Lincoln: Separating Fact from Fiction
Louis Masur • Rutgers University

Abraham Lincoln is considered our greatest President and one of the most controversial. People have debated various aspects of his personality and politics. Was he depressed? Why did he tell so many stories? Was he truly opposed to slavery? Did he free the slaves? Did the Union prevail because of his leadership or despite him? Louis Masur will take a close look at Lincoln, assessing his political style and temperament, and focusing on the question of Lincoln and slavery. In the end, we will hope to uncover the man and not the myth.

Five Paintings Every Art Lover Should See
Tina Rivers • Columbia University

Any attempt to identify the "best" works of art in the Western canon inevitably depends upon the criteria being used. While it may be interesting to know which are the most expensive, the most famous or the most historically significant works, Tina Rivers will look at five exemplary works (from different times, places and genres) that provide insight into the possibilities of painting—that is, into the ways in which the medium of painting has been used meaningfully, from its inception up until the present day.

After the lectures, enjoy the Tanglewood Lawn Experience:

Boston Symphony Orchestra
Bernard Haitink, conductor
Erin Wall, soprano
Tamara Mumford, mezzo-soprano
Joseph Kaiser, tenor
John Relyea, bass-baritone
Tanglewood Festival Chorus,
John Oliver, conductor
BEETHOVEN Symphony No. 9

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Julian and Eunice Cohen Boston Pops Conductor
endowed in perpetuity

JOHN WILLIAMS
Laureate Conductor

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Concertmaster
Beranek chair, endowed in perpetuity

Elita Kang°
Assistant Concertmaster
Edward and Bertha C. Rose chair, endowed in perpetuity

Julianne Lee
Acting Assistant Concertmaster

Bo Youp Hwang
Eunice and Julian Cohen chair, endowed in perpetuity

Lucia Lin

Ikuko Mizuno

Jennie Shames*

Valeria Vilker Kuchment*

Tatiana Dimitriades*

Si-Jing Huang*

Wendy Putnam*

Xin Ding*

Glen Cherry*

Yuncong Zhang*

SECOND VIOLINS

Sheila Fiekowsky

Nicole Monahan

Ronan Lefkowitz

Ronald Knudsen°

Vyacheslav Uritsky

Nancy Bracken*+

Aza Raykhtsaum*

Bonnie Bewick*

James Cooke*

Victor Romanul

Catherine French*

Jason Horowitz*

Ala Jojatu*

Caroline Pliszka§

VIOLAS

Cathy Basrak
Principal

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Michael Zaretsky

Mark Ludwig*

Rachel Fagerburg*

Kazuko Matsusaka*

Rebecca Gitter*

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CELLOS

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Owen Young*

Mickey Katz*

Alexandre Lecarme*

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Lawrence Wolfe
Principal

Benjamin Levy

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James Orleans*

Todd Seeber*

John Stovall*

Thomas Van Dyck*

FLUTES

Elizabeth Ostling
Principal
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OBOES

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Thomas Martin
Principal

Michael Wayne

BASS CLARINET

Craig Nordstrom

BASSOONS

Richard Ranti
Principal

Suzanne Nelsen

CONTRABASSOON

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ABOUT THE BOSTON POPS

Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. In 2010, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance

BOSTON MUSIC HALL
PROMENADE CONCERTS.
SUMMER SEASON.
PUBLISHED BY Advertiser Publishing Co., 105 Summer Street.
MONDAY, AUGUST 17, 1885.
NO. 32.

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top circle)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)
Keith Lockhart leading the Boston Pops Orchestra (left)
The header of a program from the first season of "Promenade Concerts" (bottom)

space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 48 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,500 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his nineteenth season as Boston Pops Conductor. In response to the ever-diversifying trends in

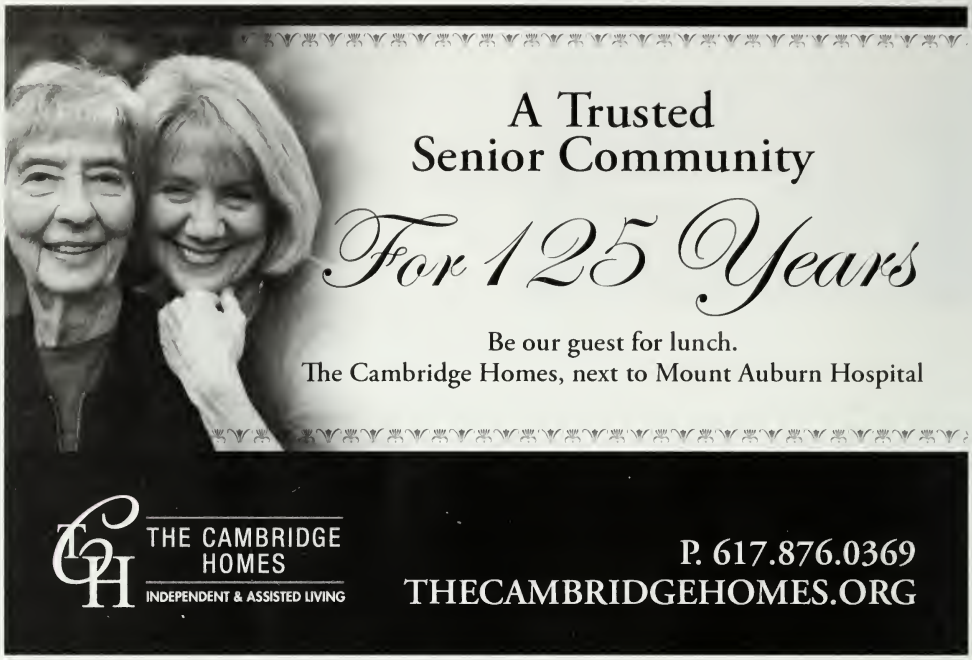
A newspaper account of the opening of the 1902 Boston Pops season (top)

John Williams served as Boston Pops Conductor for fourteen seasons and is now Laureate Conductor. (bottom)

music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 73 television shows, led 37 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

The focus of the 128th Boston Pops season is music for the movies, ranging from Hollywood's Golden Age to today's blockbusters. "Disney's Fantasia: Live in Concert" draws upon selections featured in the original groundbreaking 1940 Disney feature and in *Fantasia 2000*. Film clips from such recent family favorites as *Finding Nemo* and *Monsters, Inc.*, are showcased in "Pixar in Concert." Pops fans can submit their own choices for favorite movie themes to popsmoviemusic@bso.org, and the three selections garnering the most votes will be played during the season. Pops Laureate Conductor John Williams returns for "Film Night," this year leading music from his own Oscar-nominated score to Steven Spielberg's *Lincoln*. For the Pops' tribute to the late Marvin Hamlisch, vocalists Donna McKechnie, Jodi Benson, and Doug LaBrecque perform some of Mr. Hamlisch's most memorable tunes from both stage and screen. Matthew Morrison (*Glee*) and Megan Hilty (*Smash*)—Broadway performers who are also making their mark in television series—bring their considerable talents to the Symphony Hall stage. Broadway star and *Seinfeld* regular Jason Alexander returns as special guest for the annual "Presidents at Pops"

John Williams led a 1992 concert featuring father and daughter John and Bonnie Raitt. (top)
Bernadette Peters performing on Opening Night 2012 (bottom)



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concert. Another television hit, *Mad Men*, is the inspiration for an early-'60s-themed program. Patrons at these concerts are encouraged to dress in period fashions, and anyone can submit family photos from that era to photoflashback@bso.org for possible inclusion in a Pops collage. As in every season, the Pops programs explore the remarkable richness and variety to be found in American music. Returning guest conductor Charles Floyd and the Boston Pops Gospel Choir join forces with Pastor Wintley Phipps for another rousing "Gospel Night." The sounds of country music bookend the season: Opening Night marks the return to the Pops stage of superstar Vince Gill and, to close the season, the Music City Hitmakers (Brett James, Hillary Lindsey, and Gordie Sampson) sing some of the many hits they have written for country music's hottest stars: "Jesus Take the Wheel" (Carrie Underwood), "Reality" (Kenny Chesney), and "Mr. Know It All" (Kelly Clarkson). They will also join the Tanglewood Festival Chorus to salute our troops with a new song, "Free," written especially for these performances. Keith Lockhart comments, "This season, the Boston Pops celebrates what is probably this country's most significant contribution to popular culture around the world—the movies. Our audiences have the opportunity to experience the thrill of hearing some of the most captivating and memorable movie scores performed live by the orchestra while the film itself is projected on the big onstage screen. In 2013 'America's Orchestra' also explores other musical genres that are considered all-American, including Gospel, Broadway, jazz, and country, all given that distinctive Pops touch."

Keith Lockhart has led more than 1,500 Boston Pops concerts in his eighteen-year tenure. (top)
In 2012 Jennifer Hudson joined Keith Lockhart and the Boston Pops for the July Fourth concert on the Esplanade. (bottom)

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A BRIEF HISTORY OF SYMPHONY HALL

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better... because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371,

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert, BSO Archives

including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell. The Massachusetts Avenue lobby and box office were completely renovated in 2005.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than

concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. DeMille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative to extend the sights and sounds of Symphony Hall via the internet. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall's clerestory windows (the semi-circular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.

Architect's watercolor rendering of Symphony Hall prior to its construction, BSO Archives (left)
Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground, BSO Archives (above)

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Tuesday evening, June 4, 2013, at 8
Wednesday evening, June 5, 2013, at 8

THOMAS WILKINS conducting

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PIXAR IN CONCERT

Toy Story (1995)	R. Newman
Finding Nemo (2003)	T. Newman
Ratatouille (2007)	Giacchino
A Bug's Life (1998)	R. Newman
Wall•E (2008)	T. Newman
Toy Story 2 (1999)	R. Newman
Cars (2006)	R. Newman
Up (2009)	Giacchino

INTERMISSION

The Incredibles (2004)	Giacchino
Monsters, Inc. (2001)	R. Newman
Cars 2 (2011)	Giacchino
Brave (2012)	Doyle
Toy Story 3 (2010)	R. Newman

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present (June 4): Merrimack Valley High School Music; Harvard University Outings & Innings; Winnacunnet High School Band; Framingham Girl Scouts; Denure Tours; Show of the Month Club

Among Those Present (June 5): Hundred Club of Massachusetts, Inc.; Stoughton Public Schools; Skidmore College Alumni, Parents & Friends; Pennichuck Middle School; MIT Nuclear Science & Engineering; Northeastern West Village C/Rubenstein

Thursday evening, June 6, 2013, at 8

THOMAS WILKINS conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

MIT ALUMNI ASSOCIATION–TECH NIGHT AT POPS

Coronation March	Meyerbeer
Twentieth Century Fox Fanfare	Newman
Overture to Captain Blood	Korngold
Theme from *How the West Was Won*	Newman
Days of Wine and Roses, from *Days of Wine and Roses*	Mancini-Hayman
Hedwig's Theme from *Harry Potter and the Sorcerer's Stone*	Williams
Hooray for Hollywood	Whiting/Mercer-Williams

Film produced by Susan Dangel | Edited by Dick Bartlett

Presenting

MIT VOCAL JAZZ ENSEMBLE

Ben Bloomberg • Ben Lee • Chelsi Green • Edan Krolewicz • Emily Wean
Hannah Wood • Samantha Fomon • Tiandra Ray • Matt Starr • Tzipora Wagner

with

Mark Harvey and Ariel Wexler (trumpet) • Max Maybury (soprano saxophone)
Dylan Sherry (tenor saxophone) • Keala Kaumeheiwa (acoustic bass)
John Harbison (piano) • Fred Harris (drum set) • Otto Briner (congas)

In Praise of MIT	Wilbur/Kahn
Rhumba for Rafael Reif	Harbison

INTERMISSION

Presenting

PIXAR IN CONCERT

Toy Story (1995)	R. Newman
Finding Nemo (2003)	T. Newman
A Bug's Life (1998)	R. Newman
Wall•E (2008)	T. Newman
Cars (2006)	R. Newman
Up (2009)	Giacchino
The Incredibles (2004)	Giacchino

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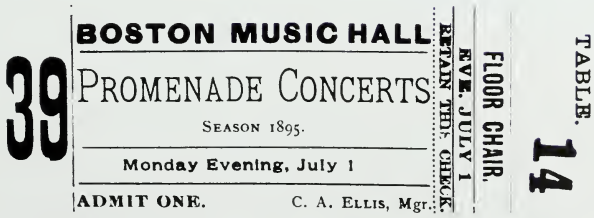

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART | Conductor
JOHN WILLIAMS | Laureate Conductor
128th Season, 2013

Friday evening, June 7, at 8 | Saturday evening, June 8, at 8
Tuesday evening, June 11, at 8 | Wednesday evening, June 12, at 8

JOHN WILLIAMS conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS
The Film Night Series Sponsored by Arbella Insurance Foundation

FILM NIGHT

Please note that the program selections have been changed.

The Cowboys Overture — Williams

Excerpts from *Far and Away* — Williams
County Galway, June 1892—The Fighting Donellys—
Joseph and Shannon—Blowin' Off Steam (The Flight)—Finale

Three Pieces from *Lincoln* — Williams
The People's House—Getting Out the Vote—"With Malice Toward None"

Two Pieces from *Indiana Jones* — Williams
The Adventures of Mutt—Marion's Theme

Flight to Neverland, from *Hook* — Williams

INTERMISSION

A Tribute to the Film Composer — arr. Williams

Techniques of Film Scoring — Williams
The Circus Train Chase from Indiana Jones and the Last Crusade

Theme from *Laura* — Raksin-Morley
JULIANNE LEE, violin soloist

The Duel, from *The Adventures of Tin-Tin* — Williams

Three Pieces from *Star Wars* — Williams
The Imperial March—Yoda's Theme—Main Title

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

THE BOSTON POPS ORCHESTRA

29

Friday evening, June 7, 2013, at 8 | Saturday evening, June 8, 2013, at 8

JOHN WILLIAMS conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

The Film Night Series Sponsored by Arbella Insurance Foundation

Saturday evening's performance is given in memory of James F. Cleary by his friends, John and Cyndy Fish.

FILM NIGHT

The Cowboys Overture	Williams
Three Pieces from *Lincoln* The People's House—Getting Out the Vote—"With Malice Toward None"	Williams
Flight to Neverland, from *Hook*	Williams
Marion's Theme from *Raiders of the Lost Ark*	Williams
Excerpts from *Far and Away* County Galway, June 1892—The Fighting Donellys— Joseph and Shannon—Blowin' Off Steam (The Flight)—Finale	Williams

INTERMISSION

A Tribute to the Film Composer	arr. Williams
Theme from *The Accidental Tourist*	Williams
Techniques of Film Scoring The Circus Train Chase from *Indiana Jones and the Last Crusade*	Williams
Theme from *Laura* JULIANNE LEE, violin soloist	Raksin
The Duel, from *The Adventures of Tin-Tin*	Williams
Throne Room and Finale from *Star Wars*	Williams

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present (June 7): Harvard Business School, 35th Anniversary of its Evening at Pops; Hillside Middle School Music Dept.; Bedford High School Music Dept.; Charles & Nancy Donahue Friends; Franklin Middle School Orchestra; Curtis Corner Middle School Band; Land Cruise; Groups Inc.; Road Scholar; Interlakes Elementary School

Among Those Present (June 8): UNH Alumni; Destinations Unlimited-Southington HS Music Dept.; Bellows Free Academy Band; Stonehill College Alumni; Woodward School for Girls; Dover High School Music Dept.; Salem State University Alumni Association; Chelmsford Jaycee Roosters; MIT Activities Committee

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Cambridge Rindge and Latin School

Phuong Nghi Pham

Boston Latin School

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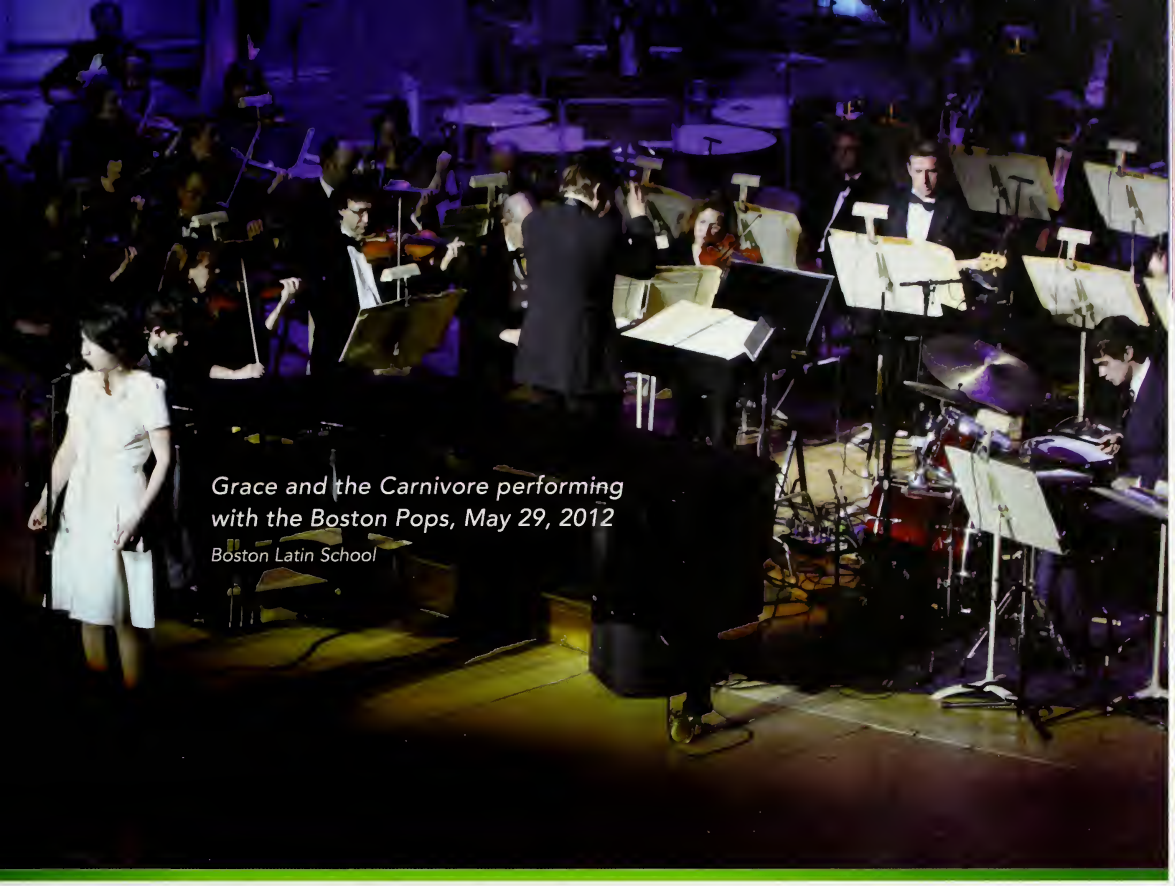

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Boston Latin School

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THOMAS WILKINS

Thomas Wilkins is music director of the Omaha Symphony, a position he has held since 2005. He is also principal guest conductor of the Hollywood Bowl Orchestra and holds the Germeshausen Youth and Family Concerts Conductor chair with the Boston Symphony Orchestra. Past positions have included resident conductor of the Detroit Symphony as well as the Florida Orchestra (Tampa Bay), and associate conductor of the Richmond (Virginia) Symphony. He has served on the music faculties of North Park University (Chicago), the University of Tennessee in Chattanooga, and Virginia Commonwealth University in Richmond. Devoted to promoting a lifelong enthusiasm for music, Thomas Wilkins brings energy and commitment to audiences of all ages. He is considered a master at communicating and connecting with audiences. Following his highly successful first season with the Boston Symphony, the *Boston Globe* named him among the "Best People and Ideas of 2011." During his conducting career, he has led orchestras throughout the United States, including the Cleveland Orchestra, the Atlanta Symphony, the Rochester Philharmonic, the Cincinnati Symphony, the Dallas Symphony, the Houston Symphony, the Buffalo Philharmonic, the Baltimore Symphony, the Utah Symphony, and the National Symphony in Washington, D.C., to name a few. He continues to make frequent appearances with the Philadelphia Orchestra, the Indianapolis Symphony, the San Diego Symphony, and the New Jersey Symphony. He has conducted Boston Pops concerts at Symphony Hall and at Tanglewood. During the 2012-13 season he makes debuts with the orchestras of Phoenix, Sarasota, Naples, and Long Beach, California. His commitment to community has been demonstrated by his participation on several boards of directors, including the Greater Omaha Chamber of Commerce, the Charles Drew Health Center (Omaha), the Center Against Spouse Abuse in Tampa Bay, and, in St. Petersburg, Florida, both the Museum of Fine Arts and the Academy Preparatory Center. Currently he serves as chairman of the board for the Raymond James Charitable Endowment Fund and as National Ambassador for the nonprofit World Pediatric Project headquartered in Richmond, Virginia, which provides children throughout Central America and the Caribbean critical surgical and diagnostic care. A native of Norfolk, Virginia, Thomas Wilkins is a graduate of the Shenandoah Conservatory of Music and the New England Conservatory of Music. He resides with his wife Sheri-Lee in Omaha. They are the proud parents of twin daughters, Erica and Nicole.

MIT VOCAL JAZZ ENSEMBLE

The MIT Vocal Jazz Ensemble is the first and only vocal jazz performance group at the institute. The ensemble was formed in the spring of 2011 with the help of the Festival Jazz Ensemble's director, Fred Harris. The group was lucky enough to be coached by Institute Professor John Harbison that first semester, and was even luckier that he decided to stick around for what has now become more than two years. Focusing each semester on one or two different composers, the Vocal Jazz Ensemble often dusts off "hidden gems." In the mix are also a few modern compositions and arrangements, many of which come from the desk of Professor Harbison himself. The Vocal Jazz Ensemble has been thrilled to be given a number of special opportunities this year: recording the school song and *A Rhumba For Rafael Reif* with the Festival Jazz Ensemble; performance time at the Token Creek Chamber Music Festival in Wisconsin; and this evening's appearance with Keith Lockhart and the Boston Pops Orchestra.

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JOHN HARBISON

John Harbison's eminence in the classical music world is the cumulative result of years of participation in music on many levels and in many roles. He has received numerous awards and distinctions, including the prestigious MacArthur Foundation "genius" award, the Pulitzer Prize, and the Heinz Award in the Arts and Humanities. His works include five string quartets, six symphonies, a ballet, three operas, and numerous chamber and choral works. He was born in Orange, New Jersey, on December 20, 1938 into a musical family. An expert practical musician, he began as a jazz player and formed his own band as a boy. Later, at Harvard and Princeton universities, he honed his skills as a conductor, which led after graduation to associations with Boston's Cantata Singers (as music director) and Emmanuel Music and guest-conducting appearances with ensembles throughout the country. Following completion of a junior fellowship at Harvard, Harbison joined the faculty at the Massachusetts Institute of Technology where, in 1984, he was named Class of 1949 Professor of Music; in 1994, Killian Award Lecturer in recognition of "extraordinary professional accomplishments"; and in 1995, Institute Professor, the highest academic distinction MIT offers to resident faculty. He has also taught at CalArts and Boston University, and in 1991 he was the Mary Biddle Duke Lecturer in Music at Duke University. Along with his ongoing busy composing schedule, he runs the Token Creek Chamber Music Festival in Wisconsin with his wife, violinist Rose Mary Harbison. Since his college days at Harvard, when he was a frequent audience member at BSO concerts, Harbison has become one of the most prominent composers affiliated with the BSO in its history. The orchestra has commissioned or co-commissioned eight Harbison works, including three concertos, the Requiem (for the Symphony Hall centennial), *Darkbloom*, and the First, Fifth, and Sixth symphonies. Harbison has been deeply involved with new music activities of the Tanglewood Music Center, particularly in recent years. Beyond the BSO, Harbison's Boston connections are myriad. Most prominently he has been a professor at the Massachusetts Institute of Technology, and has been involved with Emmanuel Music for decades, most recently as its interim music director. Harbison's international reputation rests largely on his orchestral works and his opera *The Great Gatsby*, which was produced by the Metropolitan Opera and Chicago Lyric Opera to great acclaim, and was recently presented in concert by the Orchestra and Chorus of Emmanuel Music, who will reprise their performance at Tanglewood in July 2013.

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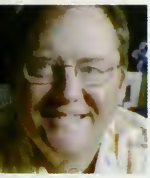
ABOUT "PIXAR IN CONCERT"

The thirteen feature films that Pixar Animation Studios have produced with The Walt Disney Studios have changed the way we look at animation for the big screen. Critics across the country have remarked on the quality of the storytelling, the cleverness of the scripts, and the increasingly lifelike look of the computer-generated imagery that the Pixar team employs. One of the distinguishing aspects of the Pixar films is serious and respectful attention to music and its role in that storytelling. All thirteen scores have been written by just four composers: Randy Newman (b.1943), Michael Giacchino (b.1967), Thomas Newman (b.1955), and Patrick Doyle (b.1953). Collectively, this music has won three Academy Awards®, received ten additional Oscar® nominations, and won ten Grammys. "Music, to me, is one of the most important things to give a movie emotion," John Lasseter, Chief Creative Officer of Walt Disney and Pixar Animation Studios, told Variety during a Hollywood recording session last year. "Lighting, color, and music are all things I use as a storyteller. I'm in absolute awe of the talent of these musicians... the fact that they have never seen this music before and yet play it perfectly, with feeling and interpretation."

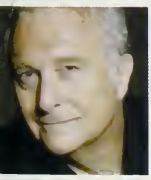
—From notes by Jon Burlingame

Jon Burlingame writes about film music for Variety *and teaches film-music history at the University of Southern California.*



JOHN LASSETER

John Lasseter's first award came at the age of five, when he won $15 from the Model Grocery Market in Whittier, California, for a crayon drawing of the Headless Horseman. Since that time, he has gone on to receive the top awards in the film industry, including two Academy Awards and several Lifetime Achievement Awards. Lasseter was part of the inaugural class of Character Animation at the California Institute of the Arts and received two Academy Awards for his CalArts student films, *Lady and the Lamp* and *Nitemare*. He wrote, directed, and animated Pixar's first short film, *Luxo, Jr.*, the first three-dimensional computer-animated film to win an Academy Award, as well as *Red's Dream*, *Tin Toy*, and *Knick Knack*. He made his feature directorial debut in 1995 with *Toy Story*, the first feature-length computer-animated film, and went on to direct *A Bug's Life*, *Toy Story 2*, *Cars*, and *Cars 2*. Chief Creative Officer of Walt Disney and Pixar Animation Studios, John Lasseter now oversees all films and associated projects from both studios and is the Principal Creative Advisor of Walt Disney Imagineering.



RANDY NEWMAN

Musician Randy Newman, a 2013 inductee into the Rock and Roll Hall of Fame, is known to generations of fans as a songwriter, singer, pianist, and film composer. His critically acclaimed solo albums span six decades and include *12 Songs*, *Sail Away*, *Good Old Boys*, *Harps & Angels*, and the current *Randy Newman Songbook* series. He began scoring films in the 1980s, with movies including *Avalon*, *Ragtime*, *The Natural*, *Awakenings*, *Pleasantville*, all three *Toy Story* pictures, *A Bug's Life*, *Cars*, *Monsters, Inc.*, *James and the Giant Peach*, *Seabiscuit*, and *The Princess*

and the Frog. Randy Newman has won two Academy Awards, three Emmys, five Grammy Awards, and the Governor's Award from the Recording Academy. In 2005 he was inducted into the Songwriters Hall of Fame, and in 2007, he was recognized as a Disney Legend—a program honoring integral contributions to The Walt Disney Company. Newman is on the Board of Councilors for the USC Thornton School of Music. In 1991 he made his debut with the Boston Pops Orchestra under John Williams, a program taped for PBS's *Evening at Pops*.

THOMAS NEWMAN

Thomas Newman has scored more than fifty motion pictures and television series and has earned ten Academy Award nominations and five Grammy Awards, as well as an Emmy Award for his theme for the HBO original series *Six Feet Under*. The youngest son of legendary Hollywood music director Alfred Newman, Thomas Newman studied composition and orchestration both at USC and Yale University and was greatly influenced by his mentor, Stephen Sondheim. At the age of 27, Newman successfully composed his first feature film score, *Reckless*. Since then, he has contributed distinctive scores to many acclaimed films including *Fried Green Tomatoes, The Player, Scent of a Woman, The Shawshank Redemption, Little Women, The Horse Whisperer, Meet Joe Black, American Beauty, The Green Mile, Erin Brockovich, Finding Nemo, Cinderella Man, Jarhead, Revolutionary Road, Angels in America*, and *Wall•E*. Newman is also an accomplished composer for the concert hall, including symphonies, concertos, and chamber works.

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MICHAEL GIACCHINO

Michael Giacchino is a prolific and award-winning composer whose work spans the entertainment spectrum. He studied at the Juilliard School and UCLA before beginning his career as a game score composer for *Jurassic Park* and the *Medal of Honor* and *Call of Duty* series. Since branching into television, he has composed for such shows as *Alias*, *Lost* (for which he earned an Emmy), and *Fringe*. In 2004 he scored his first feature film, *The Incredibles*, launching a collaboration with Pixar that would result in the scores for *Ratatouille*, *Up* (for which he won an Academy Award), and *Cars 2*. Giacchino's other film work includes *John Carter*, *Sky High*, *Super 8*, *Star Trek*, *Mission: Impossible III*, and *Mission: Impossible–Ghost Protocol*. In 2005 he collaborated with Walt Disney Imagineering to create the new soundtrack for Disneyland's Space Mountain and in 2009, he was invited to conduct the 81st Academy Awards orchestra.

PATRICK DOYLE

Patrick Doyle has composed over fifty international feature film scores, including *Rise of the Planet of the Apes*, *Harry Potter and the Goblet of Fire*, *Gosford Park*, *Sense and Sensibility*, *Much Ado About Nothing*, *Indochine*, *Carlito's Way*, and *A Little Princess*, collaborating with some of the world's most acclaimed directors. He has received two Academy Award nominations, as well as Golden Globe and Cesar nominations and, in 1989, received the Ivor Novello Award for Best Film Theme for *Henry V*. Classically trained, Patrick Doyle graduated from the Royal Scottish Academy of Music in 1975. After many years composing for theater, radio, and television, he joined the Renaissance Theatre Company as composer and musical director in 1987. In 1989 director Kenneth Branagh commissioned Doyle to compose the score for *Henry V*. They have subsequently collaborated on several pictures, including 2011's *Thor*. Doyle was made a Fellow of the Royal Scottish Academy of Music in 2001.

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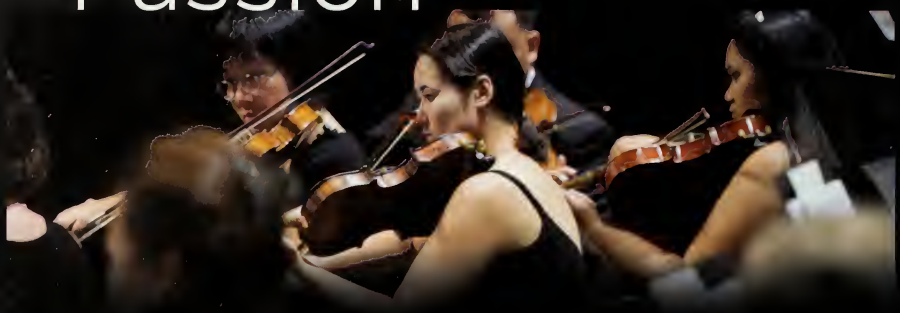

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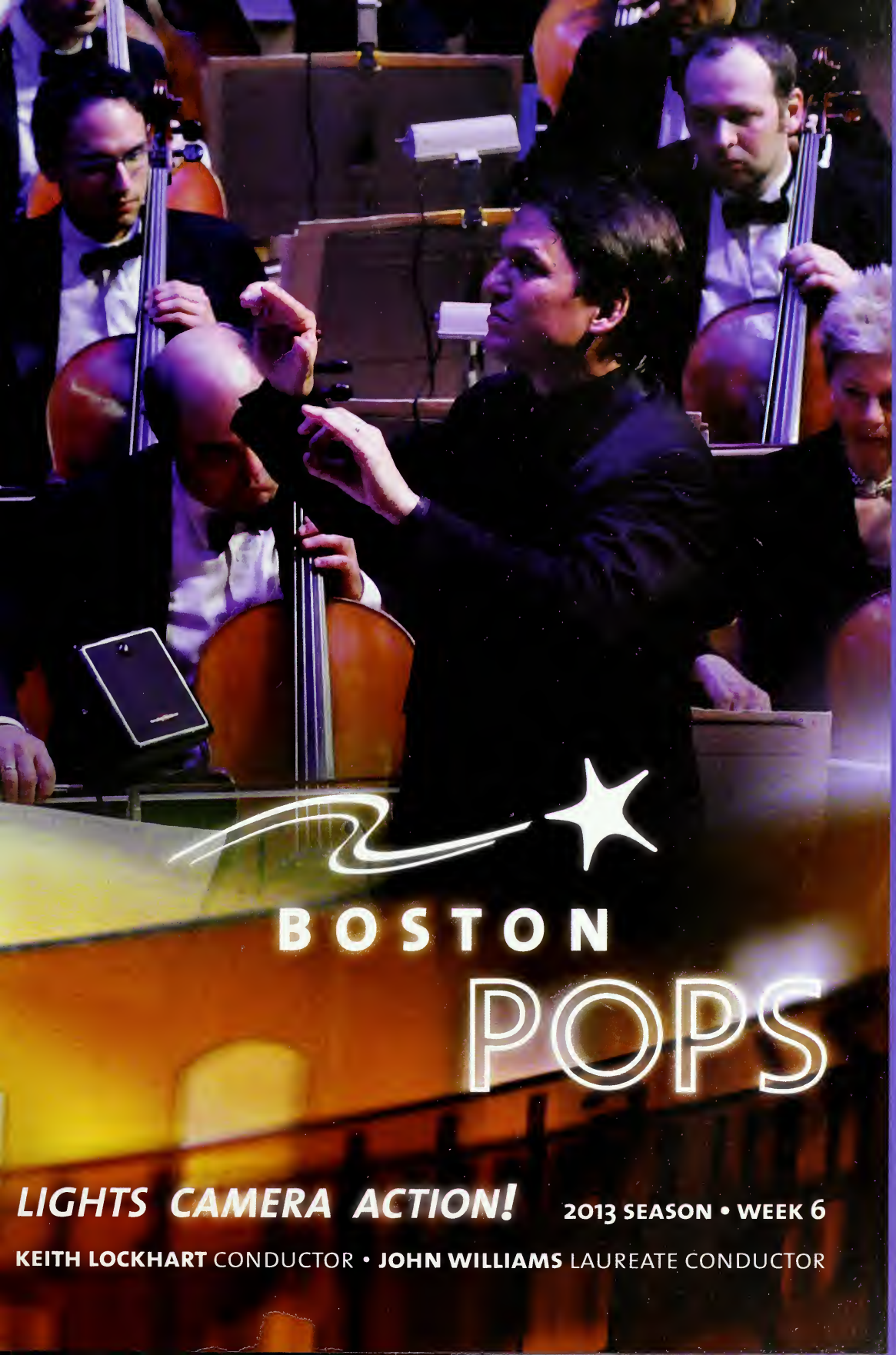

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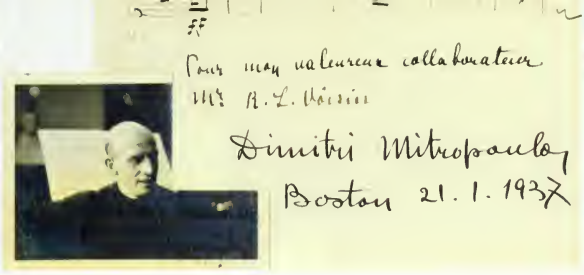


ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, continues to display the breadth and depth of the Archives' holdings, which document countless aspects of BSO history—music directors, players, instrument sections, guest conductors, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the Brooke Corridor (the orchestra-level Massachusetts Avenue corridor) focusing on the influence of the Germania Society on musical life in 19th-century Boston prior to the founding of the BSO
- also in the Brooke Corridor, a display case on the history of the BSO's clarinet section, featuring a recent gift to the BSO Archives of two clarinets owned by Viktor Polatschek, the BSO's principal clarinet from 1930 to 1948
- a pair of display cases, in the Huntington Avenue orchestra-level corridor adjacent to the O'Block/Kay Room, highlighting architectural features of Symphony Hall's ceiling and clerestory windows

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display in the Cabot-Cahners Room of autographs and memorabilia donated to the Archives by legendary trumpet player Roger Voisin, a BSO member from 1935 to 1973 and principal trumpet from 1950 to 1965
- in the first-balcony corridor, audience-right, near the stage, a recently acquired sculpture by Rose Shechet Miller of Erich Leinsdorf, the BSO's music director from 1962 to 1969
- also in the first-balcony corridor, audience-right, display cases documenting political events that took place in Symphony Hall, and in the first-balcony corridor, audience-left, documenting Duke Ellington's Symphony Hall appearances in the 1940s

TOP OF PAGE, LEFT TO RIGHT:

Serge Koussevitzky costumed as Joseph Haydn for a 1939 Pension Fund performance of the composer's "Farewell" Symphony (photo by John B. Sanromá)

A January 1937 autograph greeting, including a musical quote from Debussy's "La Mer," inscribed by guest conductor Dimitri Mitropoulos to BSO trumpet player Roger Voisin

Program for a January 1943 Symphony Hall appearance by Duke Ellington

KEITH LOCKHART

Michael J. Lutch

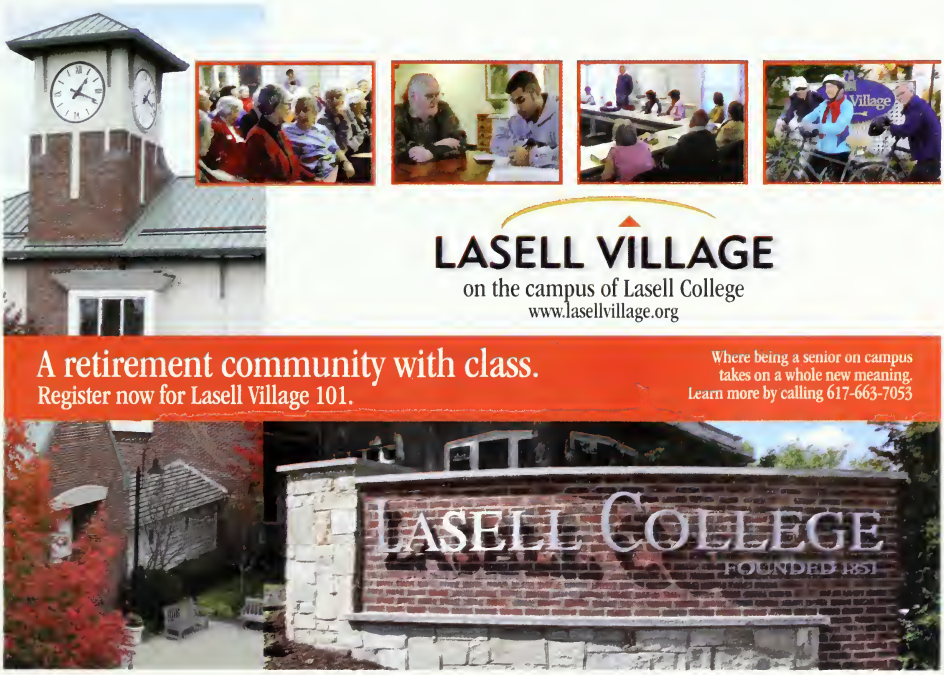
Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops Conductor chair. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. During his eighteen-year tenure, he has conducted more than 1,500 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*—and also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 73 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and

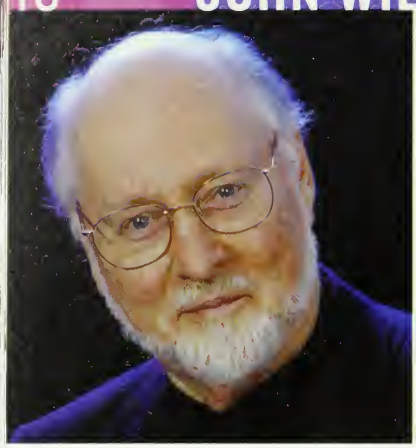
special guests Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 37 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. He was music director of the Utah Symphony from 1998 to 2009, and led that orchestra in performances at the 2002 Olympic Games, as well as on its first European tour in two decades. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.



JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Their latest collaboration, the critically acclaimed *Lincoln*, was released in late 2012. Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-eight Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-one

Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre,* and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press,* and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Julian and Eunice Cohen Boston Pops Conductor
endowed in perpetuity

JOHN WILLIAMS
Laureate Conductor

FIRST VIOLINS

Tamara Smirnova°
Concertmaster
Beranek chair, endowed in perpetuity

Elita Kang°
Assistant Concertmaster
Edward and Bertha C. Rose chair, endowed in perpetuity

Julianne Lee
Acting Assistant Concertmaster

Bo Youp Hwang
Eunice and Julian Cohen chair, endowed in perpetuity

Lucia Lin
Ikuko Mizuno
Jennie Shames*
Valeria Vilker Kuchment*
Tatiana Dimitriades*
Si-Jing Huang*
Wendy Putnam*
Xin Ding*
Glen Cherry*
Yuncong Zhang*

SECOND VIOLINS

Sheila Fiekowsky
Nicole Monahan
Ronan Lefkowitz
Ronald Knudsen°
Vyacheslav Uritsky
Nancy Bracken*+
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Victor Romanul
Catherine French*
Jason Horowitz*
Ala Jojatu*
Caroline Pliszka§

VIOLAS

Cathy Basrak
Principal

Edward Gazouleas°
Robert Barnes
Michael Zaretsky
Mark Ludwig*
Rachel Fagerburg*
Kazuko Matsusaka*
Rebecca Gitter*
Wesley Collins*
Lisa Suslowicz§

CELLOS

Martha Babcock
Principal
Helene and Norman L. Cahners chair, endowed in perpetuity

Sato Knudsen
Mihail Jojatu
Jonathan Miller*°
Owen Young*
Mickey Katz*
Alexandre Lecarme*
Adam Esbensen*
Blaise Déjardin*

BASSES

Lawrence Wolfe
Principal

Benjamin Levy
Dennis Roy
James Orleans*
Todd Seeber*
John Stovall*
Thomas Van Dyck*

FLUTES

Elizabeth Ostling
Principal
Mr. and Mrs. William F. Connell chair, endowed in perpetuity

Clint Foreman

PICCOLO

Cynthia Meyers

OBOES

Keisuke Wakao+
Principal

Mark McEwen

ENGLISH HORN

Robert Sheena

CLARINETS

Thomas Martin
Principal

Michael Wayne

BASS CLARINET

Craig Nordstrom

BASSOONS

Richard Ranti
Principal

Suzanne Nelsen

CONTRABASSOON

Gregg Henegar

HORNS

Richard Sebring
Principal

Rachel Childers
Michael Winter
Jason Snider
Jonathan Menkis

TRUMPETS

Thomas Rolfs
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Thomas Siders
Michael Martin

TROMBONES

Toby Oft
Principal

Stephen Lange

BASS TROMBONE

James Markey

TUBA

Mike Roylance
Principal

TIMPANI

Daniel Bauch

PERCUSSION

J. William Hudgins
Kyle Brightwell
Matthew McKay
James Gwin
Drums

HARP

Jessica Zhou

KEYBOARD

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\+ on sabbatical leave
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ABOUT THE BOSTON POPS

Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. In 2010, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance

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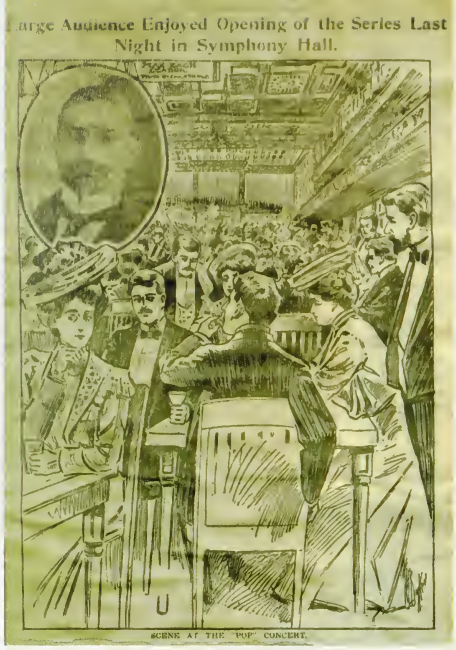
PROMENADE CONCERTS.
SUMMER SEASON.
PUBLISHED BY Advertiser Publishing Co., 105 Summer Street.
MONDAY, AUGUST 17, 1885.
NO. 32.

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top circle)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)
Keith Lockhart leading the Boston Pops Orchestra (left)
The header of a program from the first season of "Promenade Concerts" (bottom)



space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 48 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,500 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his nineteenth season as Boston Pops Conductor. In response to the ever-diversifying trends in

A newspaper account of the opening of the 1902 Boston Pops season (top)

John Williams served as Boston Pops Conductor for fourteen seasons and is now Laureate Conductor. (bottom)

music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 73 television shows, led 37 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

The focus of the 128th Boston Pops season is music for the movies, ranging from Hollywood's Golden Age to today's blockbusters. "Disney's Fantasia: Live in Concert" draws upon selections featured in the original groundbreaking 1940 Disney feature and in *Fantasia 2000*. Film clips from such recent family favorites as *Finding Nemo* and *Monsters, Inc.*, are showcased in "Pixar in Concert." Pops fans can submit their own choices for favorite movie themes to popsmoviemusic@bso.org, and the three selections garnering the most votes will be played during the season. Pops Laureate Conductor John Williams returns for "Film Night," this year leading music from his own Oscar-nominated score to Steven Spielberg's *Lincoln*. For the Pops' tribute to the late Marvin Hamlisch, vocalists Donna McKechnie, Jodi Benson, and Doug LaBrecque perform some of Mr. Hamlisch's most memorable tunes from both stage and screen. Matthew Morrison (*Glee*) and Megan Hilty (*Smash*)—Broadway performers who are also making their mark in television series—bring their considerable talents to the Symphony Hall stage. Broadway star and *Seinfeld* regular Jason Alexander returns as special guest for the annual "Presidents at Pops"

John Williams led a 1992 concert featuring father and daughter John and Bonnie Raitt. (top)
Bernadette Peters performing on Opening Night 2012 (bottom)

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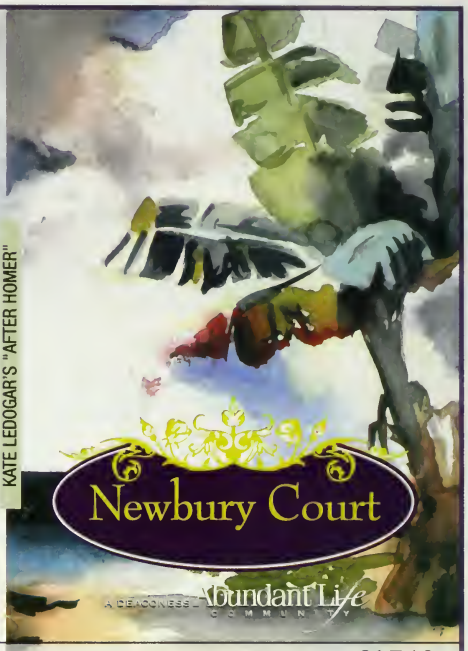

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concert. Another television hit, *Mad Men*, is the inspiration for an early-'60s-themed program. Patrons at these concerts are encouraged to dress in period fashions, and anyone can submit family photos from that era to photoflashback@bso.org for possible inclusion in a Pops collage. As in every season, the Pops programs explore the remarkable richness and variety to be found in American music. Returning guest conductor Charles Floyd and the Boston Pops Gospel Choir join forces with Pastor Wintley Phipps for another rousing "Gospel Night." The sounds of country music bookend the season: Opening Night marks the return to the Pops stage of superstar Vince Gill and, to close the season, the Music City Hit-Makers (Brett James, Hillary Lindsey, and Gordie Sampson) sing some of the many hits they have written for country music's hottest stars: "Jesus Take the Wheel" (Carrie Underwood), "Reality" (Kenny Chesney), and "Mr. Know It All" (Kelly Clarkson). They will also join the Tanglewood Festival Chorus to salute our troops with a new song, "Free," written especially for these performances. Keith Lockhart comments, "This season, the Boston Pops celebrates what is probably this country's most significant contribution to popular culture around the world—the movies. Our audiences have the opportunity to experience the thrill of hearing some of the most captivating and memorable movie scores performed live by the orchestra while the film itself is projected on the big onstage screen. In 2013 'America's Orchestra' also explores other musical genres that are considered all-American, including Gospel, Broadway, jazz, and country, all given that distinctive Pops touch."

Keith Lockhart has led more than 1,500 Boston Pops concerts in his eighteen-year tenure. (top)
In 2012 Jennifer Hudson joined Keith Lockhart and the Boston Pops for the July Fourth concert on the Esplanade. (bottom)

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Tuesday evening, June 11, 2013, at 8

JOHN WILLIAMS conducting

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FILM NIGHT

The Cowboys Overture	Williams
Three Pieces from *Lincoln* The People's House—Getting Out the Vote—"With Malice Toward None"	Williams
Flight to Neverland, from *Hook*	Williams
Marion's Theme from *Raiders of the Lost Ark*	Williams
Excerpts from *Far and Away* County Galway, June 1892—The Fighting Donellys— Joseph and Shannon—Blowin' Off Steam (The Flight)—Finale	Williams

INTERMISSION

A Tribute to the Film Composer	arr. Williams
Theme from *The Accidental Tourist*	Williams
Techniques of Film Scoring The Circus Train Chase from *Indiana Jones and the Last Crusade*	Williams
Theme from *Laura* JULIANNE LEE, violin soloist	Raksin
The Duel, from *The Adventures of Tin-Tin*	Williams
Throne Room and Finale from *Star Wars*	Williams

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Briscoe Middle School; Harvard University Outings & Innings; Funtastic Getaways; Salem State University Explorers; Nashoba Regional H.S. Friends of Music; Norwood Scholarship Foundation, Inc.; Fresenius Medical Care; Margery Willems Travel; Show of the Month Club; Newmarket Junior/Senior High School

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Wednesday evening, June 12, 2013, at 8

JOHN WILLIAMS conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

The Film Night Series Sponsored by Arbella Insurance Foundation

The Peter and Connie Lacaillade Concert

Liberty Mutual Insurance is proud to support the Boston Pops as a BSO Business Partner

FILM NIGHT

The Cowboys Overture	Williams
Three Pieces from *Lincoln* The People's House—Getting Out the Vote—"With Malice Toward None"	Williams
Flight to Neverland, from *Hook*	Williams
Marion's Theme from *Raiders of the Lost Ark*	Williams
Excerpts from *Far and Away* County Galway, June 1892—The Fighting Donellys— Joseph and Shannon—Blowin' Off Steam (The Flight)—Finale	Williams

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Among Those Present: Biogen Idec; WilmerHale; Needham High School Music Dept.; Harvard University Outings & Innings; Barnstable Travel Club; Braintree Recreation Department; Harvard Macy Institute; New England College of Optometry; Linden Ponds; Harrington Elementary School; Bingham McCutchen; Institute of Real Estate Management

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Thursday evening, June 13, 2013, at 8

KEITH LOCKHART conducting
with
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

SEASON SPONSORED BY FIDELITY INVESTMENTS

Tonight's performance sponsored by The Fairmont Copley Plaza Hotel
Tonight's performance is named for The Brain Aneurysm Foundation
through a generous gift to the Pops Annual Fund from Donna and Don Comstock.

A COUNTRY SALUTE TO OUR TROOPS

Star-Spangled Banner	Smith/Key-Bass
Star Spangled Overture	Gould
A Song for America OLADUNNI & OLAYENI OLADIPO, the OLADIPO SISTERS, vocalists	Oladipo/Mwangi-Hatfield
Let Freedom Ring	Manilow-Elliott
Hymn to the Fallen, from *Saving Private Ryan*	Williams
America, We're Proud to Serve	arr. Bass
America the Beautiful	Ward/Bates-Courage

INTERMISSION

Presenting
THE MUSIC CITY HIT-MAKERS
Brett James • Hillary Lindsey • Gordie Sampson

Selections to be announced from the stage

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Among Those Present: Bank of New Hampshire – Prestige Plus; Wentworth Institute of Technology Alumni; Brain Aneurysm Foundation; Bel Air AARP 436 Travel; Tri-County Technical College; Music City Hit-Makers Friends & Family

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Sunday, August 25, 2013

Genius, Lincoln and Must-See Paintings

Join acclaimed professors from Yale, Rutgers and Columbia for three stimulating presentations in Ozawa Hall. Then join conductor Bernard Haitink as he leads the Boston Symphony Orchestra in its perennial Tanglewood finale: Beethoven's Ninth Symphony.

EVENT SCHEDULE *for* AUGUST 25, 2013

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8:30 am	*Check in*
9:00–10:10 am	CRAIG WRIGHT, Yale
10:10–10:25 am	*Break*
10:25–11:35 am	LOUIS MASUR, Rutgers
11:35–11:50 am	*Break*
11:50 am–1:00 pm	TINA RIVERS, Columbia
1:00–2:30 pm	*Break*
2:30 pm	BSO, Koussevitzky Music Shed

GENERAL REGISTRATION: $159

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*Each registration includes all three professor presentations, one complimentary lawn admission to the 8/25 Shed concert, and a 10% discount on 8/25 Shed tickets and Meals-To-Go orders purchased in advance of the concert.**

To register or for more information, call 888-266-1200 or visit us online at: tanglewood.org/onedayu

The Nature of Genius: From Leonardo da Vinci to Beethoven
Craig Wright • Yale University

What is genius? Can we all become geniuses if we just practice diligently for 10,000 hours over a 10 year period, as some recent "self-help" books suggest? This class will test our definition by evaluating luminaries past and present, including Charles Darwin, Michael Phelps, Michael Jackson, Mark Zuckerberg, Warren Buffet, and even Secretariat!

Abraham Lincoln: Separating Fact from Fiction
Louis Masur • Rutgers University

Abraham Lincoln is considered our greatest President and one of the most controversial. People have debated various aspects of his personality and politics. Was he depressed? Why did he tell so many stories? Was he truly opposed to slavery? Did he free the slaves? Did the Union prevail because of his leadership or despite him? Louis Masur will take a close look at Lincoln, assessing his political style and temperament, and focusing on the question of Lincoln and slavery. In the end, we will hope to uncover the man and not the myth.

Five Paintings Every Art Lover Should See
Tina Rivers • Columbia University

Any attempt to identify the "best" works of art in the Western canon inevitably depends upon the criteria being used. While it may be interesting to know which are the most expensive, the most famous or the most historically significant works, Tina Rivers will look at five exemplary works (from different times, places and genres) that provide insight into the possibilities of painting—that is, into the ways in which the medium of painting has been used meaningfully, from its inception up until the present day.

After the lectures, enjoy the Tanglewood Lawn Experience:

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Bernard Haitink, conductor
Erin Wall, soprano
Tamara Mumford, mezzo-soprano
Joseph Kaiser, tenor
John Relyea, bass-baritone
Tanglewood Festival Chorus, John Oliver, conductor
BEETHOVEN Symphony No. 9

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Friday evening, June 14, 2013, at 8 | Saturday evening, June 15, 2013, at 8

KEITH LOCKHART conducting
with
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

SEASON SPONSORED BY FIDELITY INVESTMENTS

A COUNTRY SALUTE TO OUR TROOPS

Star-Spangled Banner KENI THOMAS, vocalist (June 14)	Smith/Key-Bass
Star Spangled Overture	Gould
A Song for America OLADUNNI & OLAYENI OLADIPO, the OLADIPO SISTERS, vocalists	Oladipo/Mwangi-Hatfield
Let Freedom Ring	Manilow-Elliott
Hymn to the Fallen, from *Saving Private Ryan*	Williams
America, We're Proud to Serve	arr. Bass
America the Beautiful	Ward/Bates-Courage

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present (June 14): USO New England; North Suburban Chamber Military Affairs Council; General Electric; Castle Island Association; Marshfield Recreation Department; Order of the Eastern Star; Music City Hit-Makers Friends & Family

Among Those Present (June 15): Go By Bus Coach Travel; Chapter #12 USJB/CFL; U.S. Coast Guard Auxiliary 1NR; Land & Tully Families; Harford Community College; Music City Hit-Makers Friends & Family; MIT Activities Committee

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THE STARS AND STRIPES: FOREVER AT POPS

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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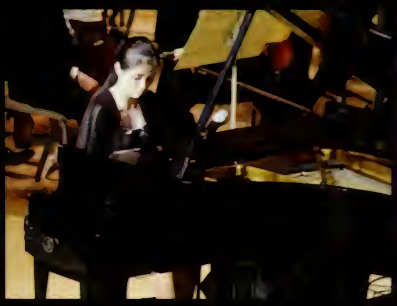
Olivia Harris

Cambridge Rindge and Latin School



Phuong Nghi Pham

Boston Latin School

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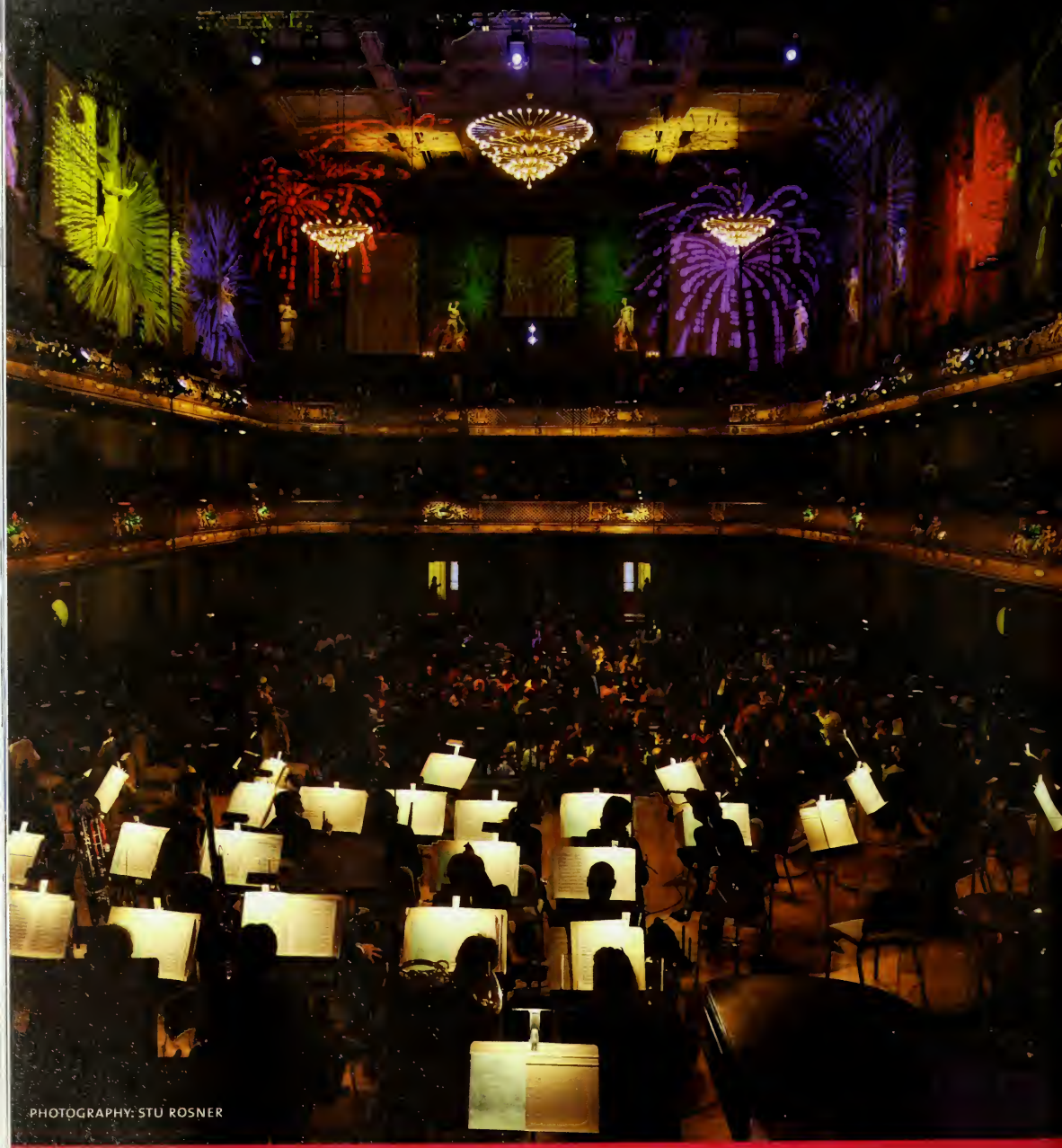

PHOTOGRAPHY: STU ROSNER

BOSTON POPS

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OPENING NIGHT AND SEASON SPONSOR

KENI THOMAS

"Use the gifts you have been given. Do what feeds your spirit, because when you do, the world around you becomes a better place. And you have made a difference." Whether standing on the stage of the Grand Ole Opry or entertaining the troops on a tiny outpost in the Afghan mountains, southern country-rocker Keni Thomas uses his talents as a singer, songwriter and performer to deliver a message through his words and his music. A dynamic live performer, Keni and his band, Cornbread, tour steadily both nationally and abroad, opening for top artists like Keith Urban, Brad Paisley, Trace Atkins, Montgomery Gentry, and Wynonna. They have traveled for years to the Middle East, volunteering their time as part of the USO's "Hope and Freedom" holiday show. Keni and Cornbread even made the jump to Hollywood as the featured band in the Disney/Touchstone film hit *Sweet Home Alabama*. More than a gifted musician, Keni possesses an exceptional personal story that is uniquely inspiring. He is a decorated combat veteran of the elite 75th Ranger Rgt. special operations unit. As a military analyst, he has made numerous appearances on every major television network including a featured story on *Good Morning America* and specials on the History and Discovery channels. He is regularly booked as a keynote speaker for corporations and organizations around the nation sharing his motivating story of teamwork and leadership. Keni has also authored his memoir, *Get It On: What It Means to Lead the Way*, a motivational book that expresses a unique set of leadership lessons and inspired view of our greater purpose. As a country singer, Keni Thomas has been recognized by both Congress and the National Defense Foundation for his dedicated work on behalf of our veterans. He is the recipient of the American Patriot Award, the Carlton Sherwood Media Award, and the Bronze star for Valor. Keni is proudest of his appointment as the national spokesman for the Hero Fund (www.HeroFund.com) and the Special Operations Warrior Foundation, which provides college educations to the children of our special ops personnel killed in combat or training. A portion of all proceeds from Keni's music, his speaking engagements, and his book will benefit the Special Operations Warrior Foundation. Since its inception, the SOWF has helped provide for the educational needs of over 700 children. This week Keni Thomas makes his debut with the Boston Pops Orchestra.

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OLADIPO SISTERS

Oladipo Sisters are five gifted siblings based in Canton, Massachusetts. Born to music-loving parents, they were exposed to music from an early age, fueling a true passion for singing and song composition. Oladipo Sisters is led by Oladunni (age 14) and Olayeni (age 12) as lead vocalists, their two older sisters serving as principal songwriters. The sisters have been performing together since 2009; however, Oladunni started out as a solo artist in 2007 at age eight, appearing with the Boston Pops, and still maintains a busy solo career outside of the group. In 2011 Oladipo Sisters released their debut album *The Mighty One*, a contemporary gospel album with all original songs, to critical acclaim. This was followed by the release of an original patriotic song called "A Song for America" (2012). The sisters have performed many times at the Massachusetts State House, and appeared at the Whittier Street Health Center International Gospel Concert hosted by Dr. Bobby Jones of BET. Oladunni has performed with the Boston Pops several times, and Oladipo Sisters made their Pops debut at Gospel Night 2011, performing songs from *The Mighty One*. Oladipo Sisters have performed on NPR's "Here and Now," "Urban Update" on WHDH Channel 7, "CityLine" on WCVB Channel 5, TOUCH 106.1 FM, Roots Radio, and have been profiled in the *Boston Globe*, *Boston Banner*, and *Canton Citizen*. They perform at many private functions for such charitable and non-profit organizations as Home for Our Troops, NSTAR Walk for Children's Hospital, Urban League of Eastern Mass., and Newton Wellesley Hospital. When they are not singing, the girls enjoy cooking and playing piano, and are very active participants in basketball, field hockey, and track. To learn more, visit their websites, www.oladiposisters.com and www.oladunnioladipo.com.

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books, please contact

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If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

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BRETT JAMES

Over the past decade, Grammy-winning songwriter and producer Brett James has established himself as one Nashville's most prolific and versatile songwriters, having had more than three hundred of his songs recorded by major label recording artists, thirteen of which have reached #1, and including five smash hits for Kenny Chesney. In 2009 Brett achieved the Music Row "Triple Play," an award for three #1 songs in a single chart year, not once, but twice! These six hits—"It's America" (Rodney Atkins), "Out Last Night" (Kenny Chesney), "Cowboy Casanova" (Carrie Underwood), "Summer Nights" (Rascal Flatts), "The Truth" (Jason Aldean), and "The Man I Want To Be" (Chris Young)—earned James the ASCAP Songwriter of the Year award for a second time, in October 2010. A native of Oklahoma City, Brett James attended Baylor University, where he completed two years of medical school before moving to Nashville to pursue his dream of becoming a country star. In 1995, having been signed to the Arista subsidiary Career Records, he released his self-titled debut album. Career Records was later dissolved in consolidation and with it, his recording artist aspirations. Brett persevered as a writer at Patrick Joseph Publishing, which fostered the relationships that destined him for success. In 2000 he had his first major album cut with the song "Love Is A Sweet Thing," recorded by Faith Hill, followed by a top 20 single "You Won't Be Lonely Now," with Billy Ray Cyrus. Not long after, in April 2001, then break-out artist Jessica Andrews landed James his first #1 with the song "Who I Am." He returned to the top of the chart in 2002, this time with Martina McBride and the song "Blessed." As his chart success continued, Brett appeared on *Billboard Magazine*'s top-ten country songwriters list for five consecutive years, the only writer to do so, and in 2006 was named ASCAP Songwriter of the Year. In 2007, Brett received the music industry's highest honor, winning the Grammy Award for Best

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- Invitations to members-only, behind-the-scenes Pops and BSO rehearsals
- Access to exclusive events designed to bring you closer to the music

Support the music you love and play your part by joining the Friends of the Pops today!

Visit the membership table in the Peter and Anne Brooke Corridor, or give online at

bostonpops.org/contribute or call the Friends Office at 617-638-9276.

Country Song—"Jesus Take The Wheel," recorded by 2005 *American Idol* winner Carrie Underwood. The list of artists that have recorded his songs resembles a who's who of country music, but extends into other genres as well, notably including Jon Bon Jovi, the Backstreet Boys, Chicago, and Leona Lewis; most recently, Brett co-wrote the Daughtry single "Life After You." He has also had #1 songs in Europe and a worldwide top 5 Latin hit with the song "Todo Mi Amor" recorded by Paulina Rubio. Brett's talents have also brought him production credits for Taylor Swift, Jessica Simpson, Josh Gracin, and Kip Moore, whose single "Somethin' 'Bout a Truck" was a 2012 breakthrough hit. He is currently serving his fifth term on the board of directors for the Country Music Association as well as the Nashville Songwriters Association International.

HILLARY LINDSEY

Grammy-winning songstress Hillary Lindsey has penned five #1 singles for Carrie Underwood and has earned an Oscar nomination and two Golden Globe nominations. She hails from the small town of Washington, Georgia, and remembers writing songs as early as age ten. In 1994, having entered Belmont University's Music Business School, she discovered her penchant for song and forged the writing relationships that had her destined for success. Shortly after leaving Belmont, Hillary signed her first publishing deal and, in the first year, had eight songs recorded by major artists. In 2002 Hillary enjoyed her first *Billboard* Country #1 song with "Blessed," recorded by Martina McBride. During the years following this success, Hillary had a streak of top 30 singles with such artists as Terri Clark, Sarah Evans, Carolyn Dawn Johnson, and again with Martina McBride, this time cracking the top 5 with "This One's for the Girls." In January 2006 she returned to the top of the chart with "Jesus Take The Wheel," recorded by 2005 *American Idol* winner Carrie Underwood. The song spent six weeks atop the Country Hot 100, tying the runner-up record for the longest-charting song by a solo female artist. In 2007 "Jesus Take The Wheel" won Hillary Lindsey, along with co-writers Brett James and Gordie Sampson, a Grammy for Best Country Song at the 49th Annual Grammy Awards. The song had already received ACM honors for Single of the Year in the previous year. For Hillary, the Grammy win marked only the beginning of her run with Carrie Underwood; she has since added four more #1 songs to her credit: "So Small," "Wasted," "Last Name," and "Just A Dream." Thirty million records have been sold featuring her compositions. Hillary's songwriting successes extend beyond the country genre, to movies and pop charts abroad. Her film credits include the songs "Grow Young With You" performed by Coley McCabe and Andy Griggs in *Where The Heart Is* starring Natalie Portman; "Together" performed by Michelle Branch in *Sisterhood of the Traveling Pants 2*; and "Don't Walk Away" performed by Miley Cyrus in *Hannah Montana The Movie*. On the international scene, EMI Belgium

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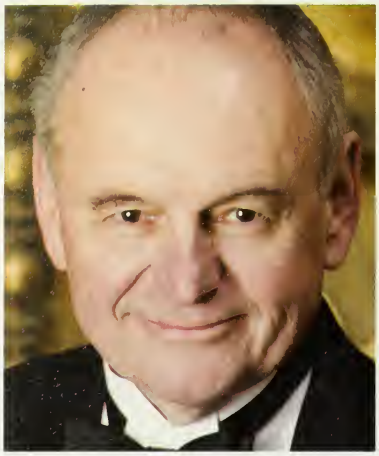
artist Sarah took Hillary's song "Very Last Moment" to the top of the pop chart, Warner recording artist Ilse Delange brought "I'm Not So Tough" to the number one position in her native Holland, and Austria's *Star Mania* winner Verena recorded Hillary's song entitled "Take It." Two of her songs, "Telescope" (co-written with Cary Barlowe) and "Change Your Mind" (co-written with Gordie Sampson and Troy Verges), have been featured on the ABC hit series *Nashville*, performed by Hayden Panettiere (Juliette) and by Claire Bowen (Scarlett) and Sam Palladio (Gunnar), respectively.

GORDIE SAMPSON

Gordie Sampson's musical creativity, which encompasses writing, producing, and performing, has taken him from his national debut in the early '90s to his presence today on the Nashville writing scene. International recording stars are discovering and recording his material, including Faith Hill ("Paris"), George Canyon ("My Name"), Keith Urban covering "The Hard Way" and "You (or Somebody Like You)," and the #1 *Billboard* single recorded by Carrie Underwood, "Jesus Take The Wheel." Gordie's numerous national and international awards include the 2007 Grammy Award for Best Country Song of the Year and Canada's Juno Award for Songwriter of the Year for co-writing "Jesus Take The Wheel." His third solo project, *for the few and the far between*, was released in 2008. His second solo recording, *Sunburn*, which includes the title track and "Paris," garnered him a Juno nomination for Songwriter of the Year and numerous East Coast Music Awards. No stranger to the music scene, Sampson played a key role in the Canadian Top 20 success of pop/rock band Realworld in the early 1990s, as a co-writer, guitarist, and singer. Shifting his attention to the more traditional music of his native Cape Breton Island, he soon found himself working with the top traditional acts of the day. He continued to expand his horizons by working as a musical director for stage and television productions and honing his skills in the studio. When his album *Stones* was released to rave reviews, Gordie earned a Juno nomination and half a dozen East Coast Music and Music Industry Association of Nova Scotia Awards, the track "Sorry" drawing particular attention to his songwriting skill. Touring with The Rankins introduced Gordie Sampson to new audiences as a performer, and producing Natalie MacMaster's 1999 album *In My Hands* earned him a new level of respect and a pair of national music awards. His song "Storm Warning" was recorded by Hunter Hayes and "Change Your Mind" was sung by Claire Bowen (Scarlett) and Sam Palladio (Gunnar) on ABC's *Nashville*.

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

During the 2012-13 season at Symphony Hall with the Boston Symphony Orchestra, the Tanglewood Festival Chorus sang works by Gershwin, Haydn, Mahler, Ravel, Stravinsky, and Verdi. Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut that year in a performance of Beethoven's Ninth Symphony with Leonard Bernstein conducting the BSO. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's Tanglewood season, the chorus originally numbered 60 well-trained Boston-area singers, soon expanded to a complement of 120 singers, and also began playing a major role in the BSO's subscription season, as well as in BSO performances at New York's Carnegie Hall. Now numbering some 300 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and Boston Pops. The chorus gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan. It performed with the BSO in Europe with under James Levine in 2007 and Bernard Haitink in 2001. In August 2011, with John Oliver conducting and soloist Stephanie Blythe, the Tanglewood Festival Chorus gave the world premiere of Alan Smith's *An Unknown Sphere* for mezzo-soprano and chorus, commissioned by the BSO to mark the TFC's fortieth anniversary. The chorus has made dozens of recordings with the BSO and Boston Pops; performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004; had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day, and can also be heard on several movie soundtracks.



John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 900 performances, including appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. He made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, later returning to the Tanglewood podium several times. In February 2012, replacing Kurt Masur, he led the BSO and Tanglewood Festival Chorus in subscription performances of Beethoven's *Missa Solemnis*, subsequently repeating that work with the BSO and TFC for his Carnegie Hall debut that March. In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire. Mr. Oliver has appeared as a guest conductor with the New Japan Philharmonic and Shinsei Chorus, the Berkshire Choral Institute, and the Montreal Symphony Orchestra.

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

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Fireworks to follow the concert

AUGUST 16 FRI 8:30pm
Boston Pops Orchestra
Keith Lockhart, conductor
Michael Feinstein and Friends

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JUNE 21–SEPT 1

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So let's pop a cork and raise a glass to the return of the Boston Pops.

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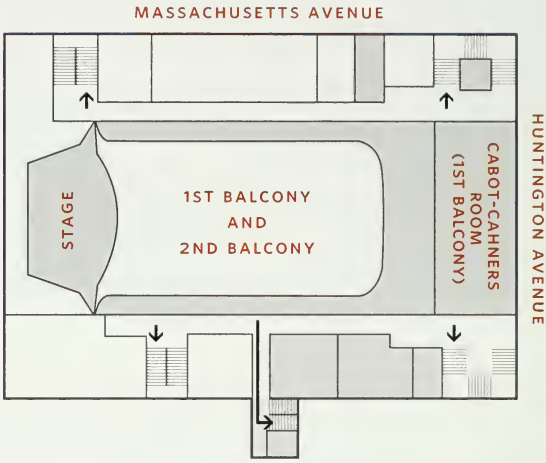
Tanglewood

Gift Certificates may be used toward the purchase of tickets, Symphony Shop merchandise, or at the Symphony Café. To purchase, visit *bso.org*, the Symphony Hall Box Office, or call SymphonyCharge at 617-266-1200.

SYMPHONY HALL EXIT PLAN



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
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Symphony Hall

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

The box office is open from 10am until 6pm Monday through Friday (noon until 6pm on Saturday). On concert evenings it remains open through intermission for BSO events or a half-hour past starting time for other events. In addition, the box office opens Sunday at noon when there is a concert that afternoon or evening. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.25 for each ticket ordered by phone or online.

Ticket Prices: floor—$92, $70, $42; first balcony—$55, $48; second balcony—$28, $22. For Saturday evening, May 11, and Film Night: floor—$105, $85, $52; first balcony—$66, $59; second balcony—$40, $33. For Group Sales of 25 or more and Event Planning, call (617) 638-9345 or (800) 933-4255.

Ticket Programs: A limited number of Rush Seats will be sold at $9 each (cash only), one to a customer, for the following dates—May 14, 15, 21, and 22, June 4 and 5—at the Symphony Hall box office as of 5pm. The College Card program allows college students with valid ID to purchase a $25 College Card and attend Boston Pops concerts for no additional cost. Ticket availability for College Card holders will be announced on the Saturday prior to each week's performances.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The O'Block-Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage offers discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM on Saturday evenings in May and June. Visit bso.org for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please e-mail bsobusinesspartners@bso.org or call the BSO Business Partners Office at (617) 638-9270.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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The program books for the 2013 Boston Pops season are printed by The Studley Press in Dalton, Massachusetts, on recycled post-consumer-waste content paper made using elemental chlorine free (ECF) papermaking. The tri-certified (FSC, SFI, PEFC) paper has also been certified for 10% post-consumer recycled fiber. Your program has been printed alcohol-free with CTP workflow using vegetable-based inks with the lowest VOC and using 23% or more vegetable-oil content and over 60% bio-derived, renewable raw material content.

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KEITH LOCKHART | Conductor
JOHN WILLIAMS | Laureate Conductor
128th Season, 2013

Wednesday evening, July 3, at 7:30, on the Esplanade
Thursday evening, July 4, at 7:30, on the Esplanade

KEITH LOCKHART conducting
with the TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

The Star-Spangled Banner	Smith/Key-Bass
Let Freedom Ring	Manilow-Elliott
I Heard It Through the Grapevine	Whitfield/Strong-Tyzik
Ain't No Mountain High Enough	Ashford/Simpson-Tyzik
ELLIS HALL	
Pride of America	Brown/Hutto/Dashe-Elliott
Free	James/Lindsey/Verges/Judge-Judge
AYLA BROWN	
America, We're Proud to Serve	arr. Bass
Collide	Day/Griffin-Elliott
Life Sized	Day/Bisbee-Elliott
HOWIE DAY	
No One Is Alone	Sondheim-Morley
I'm Shipping Up to Boston	Barr/Casey/Kelly/Guthrie-Hollenbeck

INTERMISSION

Do I Look Worried	Leventhal/Trucks/Tedeschi-Hatfield
Made Up Mind	Wood/Trucks/Tedeschi-Hatfield
SUSAN TEDESCHI	
Patriotic Sing-Along	arr. Hayman
America—Yankee Doodle—The Yankee Doodle Boy— This Land Is Your Land—You're a Grand Old Flag—God Bless America	
1812 Overture	Tchaikovsky
America the Beautiful	Ward/Bates-Catingub
ELLIS HALL and SUSAN TEDESCHI	
CAST and CHORUS	
The Stars and Stripes Forever	Sousa

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.